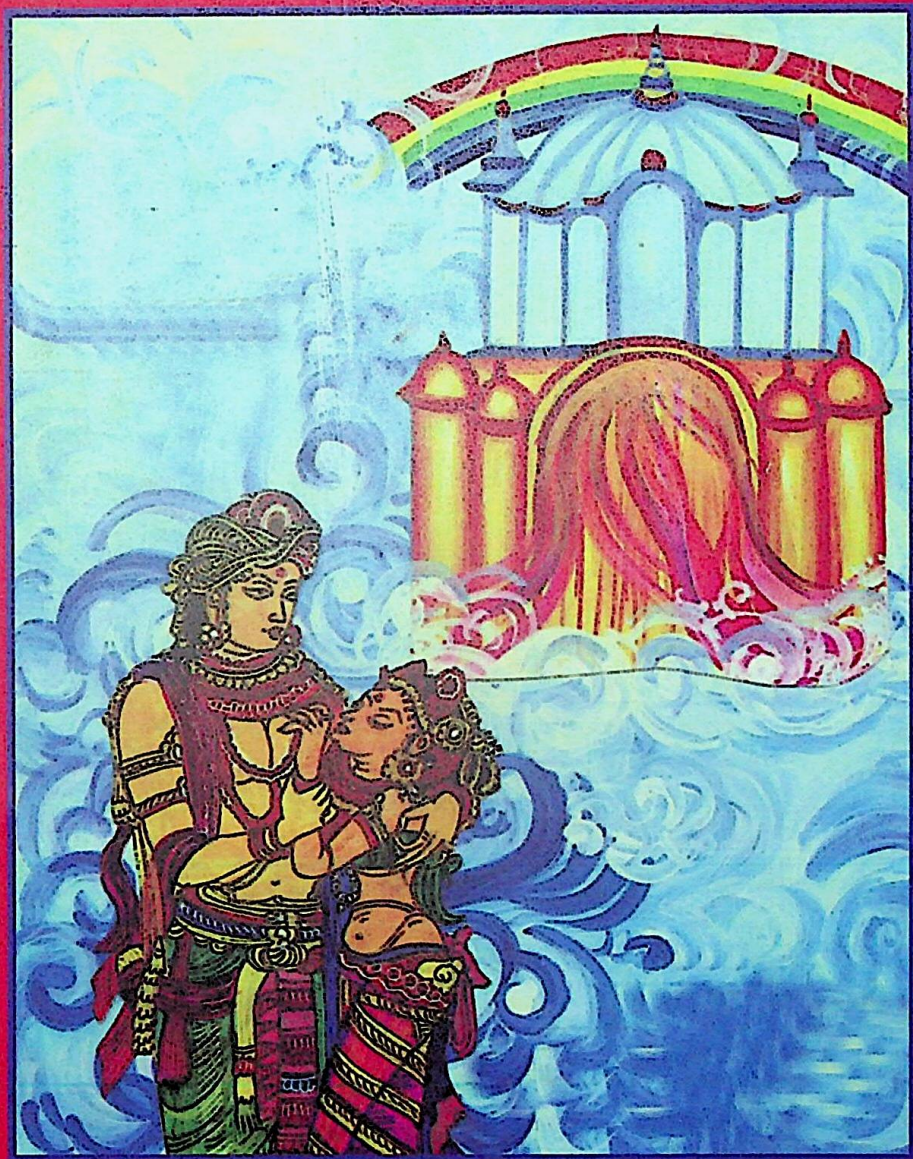


# KĀLIDĀSA-INSPIRED

## SANSKRIT POETRY



**Satya Vrat Shastri**











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MAHABHARATA-INSPIRED SANSKRIT POETRY



# KĀLIDĀSA-INSPIRED SANSKRIT POETRY

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SAṆSKṚIT POETRY

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# Contents

<i>Preface</i>	7
Introduction	9
Part -I	
Meghapratisandēśaḥ	17
Yakṣasamāgamakāvyaṃ	28
Alakāmilanam	34
Alakāvilāpaḥ	48
Kumārasambhavacampūḥ	51
Tavāsmi Dāsaḥ	70
Kālidāsaśaṅgītam	80
Śakuntalopākhyānam	84
Meghaviḷāpaḥ	88
Kālidāsarahasyam	91
Meghacchāyā	93
Kālidāsiyam	98
Part -II	
A Survey of Sanskrit Dutakāvyaṃ	133

# Contents

7	Preface
8	Introduction
	Part I
13	1. Philosophy
25	2. Psychology
34	3. Education
42	4. Social Science
51	5. History
60	6. Geography
69	7. Political Science
78	8. Economics
87	9. Law
96	10. Medicine
105	11. Agriculture
114	12. Industry
123	13. Commerce
132	14. Public Administration
	Part II
141	15. Survey of Indian Philosophy

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## Preface

In my volume *New Experiments in Kālidāsa* I had dealt with plays which are either the supplements to or adaptations of the works of Kālidāsa or episodes therefrom or are pure fantasies woven in Kālidāsa's backdrop. This volume purports to deal with the poems with the above description. Their lumping together with plays would have meant an unwieldy volume. Hence their treatment in a separate volume though they form part of a particular type of literature which for purposes of convenience has been split up on the basis of literary genre of plays and poems. This volume also includes treatment of seventy or so of works which owe their inspiration to the *Meghadūta*, also called the *Meghasandēśa* and have earned for them the collective name of the *dūtakāvyas* or the *sandēśakāvyas*. They represent a corpus of literature of its type wherein the writers taking cue from Kālidāsa have gone in for newer and newer types of *dūtas* or messengers; birds, insects, animals and all sorts of natural phenomena like the wind, the moon, apart from the cloud, as also the abstract phenomena like righteousness, good conduct, the mind, the intellect. Very often they follow the Kālidāsan metre *Mandākrāntā* to conform to the Kālidāsan rhythm but in many a case deviate from it to press into service other metres. Not unoften have they a theme other than that of love. Their message then is purely gnostic and didactic which they seek to convey through the varied media to the prospective



receivers. They may not have then anything overt form Kālidāsa, except an expression or two here and there or just the idea of sending the message of their conception through a messenger. They are for all practical purposes independent works of art, projecting the genius of their creators wont to use their writings for giving concrete shape to their imagination spurred and inspired—and that is important—by Kālidāsa. Hence the title of the present volume; *Kālidāsa-inspired Sanskrit Poetry*.

It is pertinent to mention here that I have included in the present volume appreciation of sizable works only and omitted from its purview smaller poems of a few stanzas which abound in modern Sanskrit literature. They being, more often than not, mere eulogies of Kālidāsa may not have much utility, though couched in a few cases in charming expression. The fuller works as available to me were quite enough for me. I certainly could not hope to take on more than I could cope with. Treatment of seventy two works should be exacting enough for even the most assiduous of the critics. I with all my penchant for work could not hope to be out of step with them.

This is the third of my volumes on Kālidāsa Studies which I have the pleasure to offer to scholarly community for its fuller appreciation of the phenomenon going by the name of Kālidāsa which has served as the fountainhead of inspiration to the creative genius of India down the centuries. This phenomenon has been a constant motivating force behind the exquisite literary art that has flowered forth, the art that is a joy for ever.

The present work I dedicate to the great spirit that the master poet had unleashed, the spirit that has enthused and spurred creative talent and thereby added to the richness of meaning in life.

**Satya Vrat Shastri**

Bangkok

29.1.1993



## Introduction

It was mentioned in the introduction to the volume, the *New Experiments in Kālidāsa*, that there have been attempts of late to have a fresh look at Kālidāsa and to present him in a different literary mould. That volume had dealt with plays in that mould. The present one seeks to deal with kāvyas, poems in that very mould.

Just as attempts have been made in the case of plays to fashion them either as the supplements to or adaptations of the works of Kālidāsa or episodes therefrom, in the same way have the attempts been made in the case of the poems in the present volume. In the vast range of the dūtakāvya literature comprising some seventy works there are at least three which are supplements to the *Meghadūta* and unlike some plays carry additions towards the end. The inspiration for these was provided by Kālidāsa's laconic remark encased in the Yakṣa's message that with the four months of the period of the curse over, they (he and his spouse) would have the fulfilment of their hearts' desires multiplied by separation. How these hearts' desires are to be satisfied he had not elaborated. The post-Kālidāsan writers felt that there was something lacking here. The poet should not have left the lovers in a state of separation with four months of the period of the curse still pending. He should have actually brought about their union in line with the time-honoured Indian tradition of happy ending with vivid description of all the joys and pleasures which



go with the reunion. To satisfy the inquisitiveness of the reader about the desires surging in the hearts of the lovers come together after the agonizing period of separation, it was incumbent on the poet speaking about them to describe their realization and not leave them to the imagination of the reader. Thus thought the modern writers. And to correct this anomaly they set about carrying on the account further bringing about the actual union and what goes with it. They did not feel that something should be left for imagination; that suggestion could be much more effective in its appeal than the actual description : the lovers rushing to run into each other's arms, engaging themselves in endless love talk and giving themselves over to all kinds of mirth and merriment.

Two of the supplements of the *Meghadūta*, the *Yakṣasamāgamakāvyaṃ* and the *Alakāmilanam* have been framed to answer the supposed inquisitiveness of the reader as to how the Yakṣa and the Yakṣī would have reacted to their reunion, how they would have released their pent-up feelings. The former begins with the Yakṣa coming to his sweetheart after the period of the curse. He enquires of her well-being and narrates to her a few stories. He spends the day somehow and in the privacy of the night engages himself in love talk with his spouse who serves him drink and otherwise regales him with her play on the lute. The next morning the couple offers respect to Brāhmaṇas. The Yakṣa then goes to Kubera who with his anger gone receives him well and assigns him a work of greater responsibility. The latter begins with the Yakṣī getting rejuvenated with the message from her lord and pronouncing blessings on the cloud for bringing the same to her, who had been feeling miserable in his absence. Lost in his thoughts, she spends the rest of the four months of the period of the curse. The curse over, the Yakṣa returns to Alakā. The Yakṣī embraces him. By clinging to him she loses the sense of time. She enquires of him as to whether he had come into contact with a like-minded woman when in



separation from her or had pleasure in company with some other woman. The Yakṣa satisfies her on that count with the result that she offers herself to him and the two of them then have a wonderful time engaging themselves in all sorts of love-sports.

The *Meghapratisandeśa*, the earliest of the supplements in the form of poems to the *Meghadūta* of Kālidāsa is very different from the two noticed above. In it the Yakṣī on getting relieved on receipt of the message from her husband through the cloud sends the counter-message; through the same. She looks upon it as a deity. She requests it to tell her husband of her mental anguish and the state of her house in utter neglect in his absence. She then gives a suitable reply to her husband's message. She recounts next some of the incidents connected with the curse as proof of the cloud having met her. She describes then the route that the cloud is to follow to reach Rāmadurga. Visualizing the possibility of the Yakṣa having straggled to the South in a state of restlessness she gives a long list of the places where it could look for him. After that she offers it (the cloud) her good wishes and prays in the spirit of the parent poem for its eternal union with its spouse; the lightning. The offering of good wishes this poem shares with the *Alakāmilanam* too with the difference that they are offered there on receipt of the message which is followed by the description of the return of the Yakṣa, his getting united with his spouse and the love-sports of the two unlike in the present poem where they are offered after the counter-message. The rejuvenation of the Yakṣī after the message from the Yakṣa is common to both. Not common, however, is the address *devara*, younger brother of the husband, for the cloud by the Yakṣī which figures in the *Alakāmilanam* only. The reunion all the three supplements describe. In the *Yakṣasamāgama-kāvyam* and the *Alakāmilanam* it is effected with the Yakṣa coming back to his sweetheart in the normal course of the end of the period of the curse, in the *Meghapratisandeśa* it is brought about with the counter-message of the Yakṣī somehow reaching



Kubera and his taking pity on her sad plight inducing him thereby to send a chariot to Rāmadurga to bring the Yakṣa back to Alakā. All the three supplements are in common in speaking of the husband and the wife in spending their life happily after the reunion.

The last of the supplements, the *Alakāvilāpam*, differs from the rest of the three in that it has nothing of the union of the separated lovers. The Yakṣī is already expired when the Yakṣa returns to Alakā. He is the very picture of misery when on reaching his house he calls out to her and has no response from her. What he hears instead is the hooting of owls and the echo of his own voice. In the entire *Meghadūta*-related literature this is the only work which depicts this type of tragic consummation the possibility of which was hinted at obliquely even by Kālidāsa through a reference by the Yakṣa to the flower-like tender heart of the ladies sinking instantly in separation, the only thing coming in the way of this being the hope of reunion, the *āsābandha*. To the author of the *Alakāvilāpam* the thread of hope of the Yakṣī must have got snapped somehow; may be, she had no news of her lord which would have taken the life out of her.

Of the adaptations of the works of Kālidāsa there are three, the *Kumārasambhavacampū*, the *Tavāsmi Dāsaḥ* and the *Śakuntalopākhyānam* of which the first two pertain to the *Kumārasambhava* while the third, as its title makes it clear, pertains to the *Abhijñānaśākuntala*. Of the two of the adaptations of the *Kumārasambhava* one carrying the word *campū* in it leaves no doubt about its genre. It is a *campū*, an admixture of prose and poetry. While this retells the story of the entire parent work which consensually is accepted to go up to the eighth canto only, the *Tavāsmi Dāsaḥ* confines itself to the description of the Brahmacārin episode and what follows it. Its title it owes to the remark by Śiva in the parent work about his own self as “your (Pārvatī’s) slave”, *adyaprabhṛty avanatāṅgi tavāsmi dāsaḥ*, “bought over by your penance”. Its story starts with Pārvatī



practising penance on a Himālayan peak with her friends Jayā and Vijayā after feeling discomfited with the burning of Kāma by Śiva, To test her devotion to him Śiva appears before Pārvatī in the guise of a Brahmacārin and begins speaking disparagingly about himself. As Pārvatī cannot stand this and is about to leave, he reveals his true identity. The Himālaya is happy at the turn of events and takes Pārvatī back home. Her marriage is arranged through the good offices of the seven seers and Arundhatī. The marriage rites and the festivities over, Śiva, a householder now, sets up his home in Kailāsa in all happiness. The *Kumārasambhavacampū* takes up the thread with the *Himālaya* marrying Menā, begetting two children, a son Maināka and a daughter Pārvatī on her and goes on to the description of the gods' torment at the atrocities of the demon Tāraka on his securing the overlordship of heaven, their repairing to Brahmā, his advice to them to arrange for the marriage of Śiva with Pārvatī a son on whom could only destroy the demon, Indra thinking of Kāma, Kāma's instant appearance before him and accepting the assignment of generating longing in Śiva for Pārvatī, Pārvatī engaging in the service of Śiva, Kāma's shooting an arrow at him during one of her appearances before him, Śiva's burning of him to ashes, Pārvatī feeling slighted engaging herself in penance, Śiva's appearance before her in the guise of a Brahmacārin and speaking ill of himself, Pārvatī getting up, unable to bear it, to leave, Śiva's appearance before her in his true form, the marriage of Śiva and Pārvatī, their engaging themselves in love-sports for a hundred years, the gods' restlessness for the long wait in getting a son from the duo, their appearance before them, the depositing of Śiva's seed in the Gaṅgā, the appearance therefrom of a child with six mouths, his breast-feeding by six Kṛttikās, his being placed, when of age, at the head of a battle and his slaying of Tāraka.



As would appear from the summary of the contents as given above, the author of the *Kumārasambhavacampū* subjects the entire *Kumārasambhava* to adaptation, in no way feeling inhibited by the controversy about its genuine or the non-genuine portion. To him the work as it is is the *Kumārasambhava*.

The *Śakuntalopākhyānam* is a neat summary in a century of verses of the *Abhijñānaśākuntala* where nothing of importance has escaped the keen eye of the young adapter. The fluent verses in the composition with its smooth narrative giving out an appearance occasionally of being too compact and laconic, cannot but have an appeal of their own for connoisseurs.

Of the next four works which cannot fit into any category is the *Meghaviḷāpah* which is a beautiful word-picture of a person given to a life of want. The appearance of the cloud is not an occasion for joy and merriment for him with all its showers after the scorching heat. It may mean the worsening condition of his dilapidated house which may have to be vacated during the rainy season, that could damage the garden round it, the garden tended by the lady of the house like her own son. There is nothing of the theme of the *Meghadūta* in the work. It carries its imprint only in the metre and the style as also the sentiment of pathos which cannot but touch the heart.

The *Kālidāsarahasyam* is a work of its own type in stringing the similes and expressions from the works of Kālidāsa in singing his praise. So is the *Meghacchayā* in weaving an expression, occasionally just an idea, from the parent work the *Meghadūta* into the new one (the *Meghacchāyā*) which for all practical purposes is an independent composition, the *chāyā* or the reflection being limited only, as said above, to an expression, a phrase or an idea.

In the *Kālidāsasāṅgītam* excerpts from Kālidāsa's works in all the three languages, Sanskrit, Prakrit and Apabhraṃśa, are presented in accordance with Bharata's technique of



Grāmamūrcchanā in all forms of music, group or solo songs, dance and acting (silent).

The *Kālidāśīyam*, the last of the works dealt with in Part One of this volume is an unique attempt that distinguishes it from all other works on the master poet. A voluminous work spanning 1711 verses, it is neither a supplement nor an adaptation. Though the number of verses would tend to make it a Mahākāvya, it cannot come under that category, not answering the requirements for that designation. The prerequisite for that designation is that the work should have the division in cantos, *sargabandho mahākāvya*. The work noticed is divided in Khaṇḍas, Parts, instead. The parts are four in number. Of these the fourth one presents a summary of the contents of all the seven works of Kālidāsa that are accepted on all fours as genuinely his; two lyrics, the *Ṛtusamhāra* and the *Meghadūta*, two Mahākāvyas the *Kumārasambhava* and the *Raghuvamśa* and three plays the *Vikramorvaśīya*. The *Mālavikāgnimitra* and the *Abhijñānaśākuntala*. The preceding three Khaṇḍas have a unique setting. In the first the author visualizes Kālidāsa appearing before him. He puts to him certain questions that have been agitating the minds of scholars for decades, the questions like the date and place of his birth, his childhood, his education, his marriage and family life to have answers to these from that supposed Kālidāsa direct. In Khaṇḍa Two that Kālidāsa answers them. In Khaṇḍa three the author gives his own views about them prefacing them with a neat summary of the views of other scholars about them.

Part Two of the present volume deals exhaustively with the class of literature that goes by the name of dūtakāvya or sandeśakāvya to which reference has been made at the very outset.







## Part -I

### SUPPLEMENTS TO OR ADAPTATIONS OF KĀLIDĀSA'S WORKS OR EPISODES THEREFROM



Part I  
SUPPLEMENTS TO OR ADAPTATIONS OF  
KALIDASA'S WORKS OR EPISODES THEREIN



## Meghapratisandēśaḥ

Written by Mandikal Ramasastry, it was published from Mysore in 1923. As is clear from its title, it purports to depict the story of the counter-message of the Yakṣī in Alakā to the Yakṣa in Rāmagiri. It begins with the description of the arrival at Alakā of the cloud from Rāmagiri with a message of the Yakṣa for the Yakṣī. The cloud delivers the message which greatly relieves her but the news of the mental anguish of her spouse in no way lessens hers. She gets up somehow and starts talking to the cloud. She takes it a deity and praises its qualities of kindness, generosity, etc. She then makes a request to it to carry her message to her husband, which includes a description of his good qualities, her condition in separation, her sorrow at her and her husband's misfortune and the rather neglected state of her house. She then gives a suitable reply to her husband's message. Lastly, she recounts some of the incidents connected with the curse to serve as a token of the cloud having met her. She says that the curse has come to an end by the grace of Lord Śiva and that he (her husband) should come back home quickly. After giving the cloud the counter-message, she tells it the convenient route it may follow in its return journey from Alakā to Rāmagiri. It should first go to the Himālaya and from there take a southward turn arriving at Kashmir, having crossed the river *Sindhu*, on the way from Kashmir it may proceed to Delhi via



Amritsar passing over Śatadru, from where it may come to Rāmadurga via Jaipur, Udaipur, Chittor, the Aravally hills, Ujjayinī, the Vindhya, the river Tāpatī, the Vidarbha country, the rivers Pūrṇā, Godāvarī and Kṛṣṇā and the Āndhra country. The Yakṣī expresses the possibility of the cloud coming across her husband, somewhere in the Rāmadurga hills. She then gives a description of his love-lorn condition. She also expresses the possibility of the Yakṣa having moved in a state of restlessness to the South in the course of his wanderings. She then advises the cloud to look for him in the South, should it fail to find him in Rāmadurga. From its southward journey from Rāmadurga it may go to Rṣyamūka mountain via the Pampā lake and the Tuṅgabhadra river. From there it may go to Vijayanagara, the city of Śrī Madhāvācārya, the Vedic commentator. Proceeding therefrom it may visit Pengode, Mandikal, Ghoṣādrī, Dhenuśaila, Nandidurga, Kalyāṇanagara (modern Bangalore), Rāmagiri, Yadugiri and Śrīraṅgapattanam on the banks of the Kāverī and Mysore. With the possibility of the Yakṣa having straggled to the city of Mysore, the cloud is advised to look for him (the Yakṣa) in many of its various historically important sites. If it were not to find him there too, it is advised to visit the temple of Cāmuṇḍā and passing through the region of Mahābalagiri and Garalapura to reach Kerala wherein it may pay obeisance to Lord Anantaśayana and visit Kālaṭī, the birth place of Śaṅkarācārya. Crossing the river Pūrṇā and offering worship to goddess Mīnākṣī in Madurai in the Pāṇḍya country it may arrive at Rāmeśvaram and Dhanuṣkoṭi passing on the way over the river Kṛtamālā as also Śrīpatipadagiri and Darbhaśayana, a place of pilgrimage. The Yakṣī then requests it to find out the Yakṣa in any of the places she has mentioned and deliver her message to him. She offers her good wishes to it to the effect that it may continue enjoying the company of its companion, the lightning, moving about with it wherever it likes.



As a post-script to his poem the poet says that the words of the Yakṣī somehow reach Kubera who takes pity on her sad plight. To effect her reunion with her lover he sends his chariot to Rāmadurga to bring him (the Yakṣa) to Alakā. The *Yakṣa* comes back and both he and his wife spend their life happily thereafter.

### **Critical Appreciation**

From the summary of the contents of the poem as presented above it would be clear that the poet has laid the route for the cloud practically in the whole of India, from Kashmir in the extreme North to Dhanuṣkoṭi in the extreme South. He was probably actuated in this by his desire to take his reader to a Bhārata-darśana through his poem. Even Rāmagiri of Kālidāsa which is identified by modern researchers with Ramtek near Nagpur in Vidarbha, he has changed to Rāmadurga which he locates in Āndhra giving him a chance to mop up a few more places for description. The mention of the possibility of the disconsolate Yakṣa having moved away from Rāmadurga down South is a clever device on his (the poet's) part of a yet another attempt to describe more places. Otherwise how could he bring into the fold of his description important places of the South, the rivers, the mountains and the cities. With the North too he has proceeded somewhat similarly. Under the pretext of suggesting a more straightforward and simple route he has brought in Kashmir, Punjab and Rajasthan. He makes the cloud and along with it his reader, therefore, wander all through the country and have an idea of its beauty, grandeur and sanctity. So far so good. But after going through the poem a discerning critic cannot but help form the impression that the Yakṣa and the Yakṣī episode, their message and the counter-message the delivering of which form the subject-matter of the poem lie heavily buried under the thick crust of descriptions of places. It begins to appear to him



that the prime concern of the poet was to treat the reader, as pointed out earlier, to a description of different places. The Yakṣa-Yakṣī episode with its message and counter-message merely served to fit into this plan of his.

The poem has two cantos of 68 and 96 verses each. Like the *Meghadūta* it is composed in the Mandākrāntā metre.

The language and the expression of the poem are simply superb. The counter message of the Yakṣī is couched in highly emotional words which cannot but touch the heart. Describing her condition in separation in her message to her spouse, she uses words which enable us to have a feel straight of her writhing pain :

दूरीभूते दयित भवति त्वां विनाऽहं वृथाऽऽसं  
 निर्यत्ना धीरिव विरहितेवाकृतिस्सद्गुणेन ।  
 भोगेच्छेव द्रविणरहिता श्रीरिवारोग्यशून्या  
 वाणी सत्यादिव विगलिता श्रूयतां महशाऽपि ॥<sup>1</sup>

“Now, my sweetheart, you too listen to my condition. With you away from me I in your separation had nothing left in my life like intellect not backed by effort, a good figure devoid of good qualities, the desire for enjoyments not supported by money, beauty without good health (and) the words removed from truth.”

The series of similes, very apt and telling, used here by the poet bespeak his deep insight into things and events as also his fertile imagination, which can bring forth newer and newer *upamānas*. In another verse too we meet with the description of the Yakṣī suffering from the pangs of separation. She has totally lost control of herself, not knowing whether she is even conscious or not :

द्रष्टुं दृष्टिः प्रचलति मनः कर्षति ध्यातुमन्त-  
 निर्निद्रा धीर्वशयति तनुः क्षीयते त्वामलब्ध्वा ।



दिव्यान् भोगानपि मम रुचिर्द्वेष्टि लज्जाप्रवासा-  
दुन्मत्ताऽऽसं न विदितमथो मूर्च्छिताऽमूर्च्छिता वा ॥<sup>2</sup>

“My eyes go out to see (you) but my mind drags them within to think of you; the awakened mind controls the body which gets emaciated when it does not find you. I have developed dislike even for divine enjoyments. With shame taken leave of me, I was behaving like a mad person not knowing as to whether I was conscious or unconscious.” What a graphic description of the love-lorn lady ! Equally graphic is the description of the neglected state of the house in the Yakṣa’s absence :

उत्सार्यन्ते श्वसितपवनैर्देहलीधूलयो मे  
प्रक्षाल्यन्ते गृहधरणयः प्रत्यहं बाष्पसेकैः ।  
भित्तिश्चित्रं भवति विकृतं स्विन्नगात्रानुषङ्गै-  
र्लूतातन्तुप्रकरनिचिता मञ्चकास्ते मनोज्ञाः ॥<sup>3</sup>

“The dust on the threshold of the house is scattered (removed) by my breath, the floors in the house are washed by my tears, the mural paintings get spoiled by the touches of my perspiring body, your beautiful beds are full of the spiders’ cobwebs.”

The things mentioned in the *Meghadūta* in some context or the other suggest to the author to pick them up for describing the whole environment of the Yakṣa’s house as presenting a picture of loneliness and sorrow in his separation. Some of these in association with the Yakṣī and the Yakṣa such as the Sārikā have a role to play in the description of separation. In the *Meghadūta* it is the Yakṣa who says :

पृच्छन्ती वा मधुरवचनां सारिकां पञ्जरस्थां  
कच्चिद् भर्तुः स्मरसि रसिके त्वं हि तस्य प्रियेति ॥<sup>4</sup>

The mention of Sārikā here provides to our author the urge for describing the state of the Yakṣa’s house after he has left it. But then the Sārikā had something to do with the description of



separation of the Yakṣa from the Yakṣī in the original poem. This cannot well be said of the peacock or the Raktāśoka and the Kesara trees or the tank with its emerald-studded stairs which are mentioned in the *Meghadūta* in the context of the description of the daily routine of the Yakṣa and the distinctive characteristics of his (the Yakṣa's) house. Since they are mentioned in the *Meghadūta*, our poet picks them up for describing their sad plight occasioned by their separation from the lord of the house, the Yakṣa. The author's restriction of himself to those objects only as find mention in the *Meghadūta* and their presentation as the veritable pictures of sadness bespeak, more eloquently than anything else, the fact of the *Meghadūta* being constantly present at the back of his mind. So when he puts the counter-message in the mouth of the Yakṣī, she is made to speak of them, suffering, as she does, from the pangs of separation :

नाहरेऽपि प्रणयति मनः शारिकादारिकाऽसौ  
तुच्छं पुच्छं नमयति शिखी शोकमूकीकृतोऽयम् ।  
शश्वत्सिक्ताऽप्यनिशमयते शुष्कतां पुष्पवाटी  
क्षामच्छायं भवनमधुना त्वद्वियोगेन नूनम् ॥<sup>5</sup>  
रक्ताशोकस्तव विरहतस्तप्यते केसरश्च  
द्वौ मुञ्चन्तौ परिणतिपतत्पाण्डुपत्राश्रुबिन्दून् ॥<sup>6</sup>

.....  
कीर्णैर्जीर्णैररुणकमलैः प्राप्तकाषायवेषा  
शैवालौघैर्बिसपरिचितैश्शीर्षतः कीर्णकेशा ।  
पद्माक्षौघैः परिवृततनुर्भस्मितालङ्क्रियाऽसौ  
वापी चापि व्यथयति मनो दीनकात्यायनीव ॥<sup>7</sup>

"The young Sārikā does not show its inclination to pick up its food, the peacock silent with sorrow bends down its little tail, the flower garden gets dried up though constantly sprinkled; surely the house has its splendour attenuated in your separation.



The red Aśoka and the Kesara trees pine in your separation with drops of tears rolling down them in the form of the pale withered leaves.

The oblong tank too pains the heart like a poor middle-aged widow putting on the suffron robes as it were in the form of the scattered and withered red lotuses, loosening her hair as it were from the head with masses of moss-like plants surrounding the (lit. known to) lotus stalks, besmearing itself with ashes as it were being full of the masses of pollen."

It is but natural that the *Meghapratisandēśa* should mention the things and the objects referred to in the *Meghasandēśa*.

It is a measure of the influence of the *Meghadūta* on our poet which resulted in words and expressions or sometimes even full lines from it, with or without some minor variations, occurring in the present work, e.g.,

क्षामच्छायं भवनमधुना त्वद्वियोगेन

नूनम्<sup>8</sup>, क्रूरस्तस्मिन्नपि न सहते सङ्गमं नौ कृतान्तः।<sup>9</sup>

Being beautifully studded into it they have an appeal of their own :

1. मामालिख्य प्रणयकुपितां नेक्षिता भूस्त्वमसौ।<sup>10</sup>
2. शब्दायन्ते मधुरनिनदैः क्वापि कान्ताश्शकुन्ताः।<sup>11</sup>
3. निद्राणो वा कथमपि स ते नेत्रपात्रीकृतस्स्यात्।<sup>12</sup>
4. नो चेदेनं वद कितव मे तेषु कस्मादकार्षीः  
स्निग्धच्छायातरुषु वसतिं रामगिर्याश्रमेषु ॥<sup>13</sup>
5. अस्मद्भाग्यं परिणतमभूदद्य नैवाभवस्त्वं  
शापेनास्तङ्गमितमहिमा वर्षभोगेण भर्तुः।<sup>14</sup>
6. मध्ये सन्तो न खलु सुहृदामप्युपेतं त्यजन्ति।<sup>15</sup>

Sometimes the idea is taken from the *Meghadūta* and is put by our poet in his own words. Thus his line :

प्रेयोवृत्तात्प्रणयगुणितान्नान्यदाश्वासहेतुः।<sup>16</sup>



conveys the same idea as the line

कान्तोदन्तः सुहृदुपनतः सङ्गमात्किञ्चिदूनः ।<sup>17</sup>

of Kālidāsa.

One of the fine qualities of the poem is some of its rather significant sayings, e.g.,

1. लोके सन्तो नहि खलु परप्रार्थनां व्यर्थयन्ति ।<sup>18</sup>
2. स्वोपक्रान्तं महदपि बलात्साधयन्त्येव सन्तः ।<sup>19</sup>
3. स्वार्थं हित्वा परहितकृतां सर्वतो गौरवं हि ।<sup>20</sup>
4. शुद्धे चित्ते भुवनमखिलं पुण्यतीर्थायते हि ।<sup>21</sup>
5. कष्टे काले जगति महतां बुद्धयोऽपि स्वलन्ति ।<sup>22</sup>
6. वक्तव्यांशे जगति महतां मौनमङ्गीक्रिया हि ।<sup>23</sup>
7. कष्टं कष्टं विधिविलिखितं केन शक्यं प्रमार्ष्टुम् ।<sup>24</sup>

It is interesting that the present poem gives the Yakṣī's point by point reply to her husband's message. The Yakṣa says in the *Meghadūta* that he can mark the similarity of the individual limbs of the Yakṣī's body in individual objects, but not so in one object :

श्यामास्वङ्गं चकितहरिणीप्रेक्षणे दृष्टिपातं  
वक्त्रच्छायां शशिनि, शिखिनां बर्हभारेषु केशान् ।<sup>25</sup>

The Yakṣī in the present poem alludes to this and says :

श्यामास्वङ्गं चकितहरिणीप्रेक्षणादौ च तत्त -  
न्मत्सादृश्यं क्वचिदपि न चेद्दर्शिता प्रीतिरेवम् ।  
तां मां हित्वा तृणमिव कथं दूरदेशं गतोऽभूः  
तत्ते चित्तं व्यरचि कुसुमैः प्रस्तारैश्चेति मन्ये ॥<sup>26</sup>

In the *Meghadūta* the Yakṣa had said :

मामाकाशप्रणिहितभुजं निर्दयाश्लेषहेतो-  
र्लब्धायास्ते कथमपि मया स्वप्नसंदर्शनेषु ।<sup>25</sup>



In the present poem the Yakṣī alludes to this and says :

मामाकाशप्रणिहितभुजः श्लिष्यसि स्वप्नलब्धां  
देवी निद्रा त्वयि सकरुणा भाग्यमेतत्तवास्ते ।  
उन्निद्राहं दिशि दिशि समालोक्य ते रूपधेयं  
गाढाश्लेषोद्यतभुजलता त्वामनासाद्य लज्जे ॥<sup>28</sup>

“Throwing up your arms in the air you embrace me when you find me in dream. It is your fortune that the dame sleep is kind to you. I, keeping awake, seeing you in every quarter am put to shame as I raise my arms for embracing you hard but do not (really) get you.”

The poem is replete with beautiful descriptions of the very large number of places and cities. By way of specimen only two verses are reproduced below which record the fact of Jauhar, collective immolation of the ladies of *Chittor* and present a graphic picture of the water system of *Mysore* :

1. चित्तौडाख्यं जयति नगरं तैर्नृपैः पाल्यमानं  
घोरे युद्धे विनिहतधवा विश्रुता वीरपत्न्यः ।  
क्षुद्रारिभ्यो निजकुलभयं शङ्कमानाश्च यस्मिन्  
पातिव्रत्यप्रवणमतयो वृन्दशोऽग्निं प्रविष्टाः ॥<sup>29</sup>
2. विद्युच्छक्त्या सततविततैर्नालिकान्तर्निरुद्धैः  
प्राप्ते रन्ध्रे पुरविभवसम्प्रेक्षयेवोत्पतद्भिः ।  
कावेरीयैर्मधुरमधुरैः पावनैश्चाम्बुपुरै -  
स्तोयाधाराश्चिरविरचितास्तत्र सर्वे परास्ताः ॥<sup>30</sup>

“Looked after by those kings the city of Chittor reigns supreme where the famed heroic wives with their husbands done to death in fierce battles feeling apprehensive of the loss of their honour (as noble wives) from the mean enemies with minds set on chastity entered into fire in groups.

“Where all the water channels laid for long were superseded by the full flow of pure and sweet waters of the Kāverī enclosed



in pipes operated all the time by the electric power come out of holes to have a look at the grandeur of the city as it were.”

The *Meghapratisandēśa*, we may say, in fine, is a very good modern lyric poem in Sanskrit, presenting rich and delectable fare to a reader. It treats him to a plethora of geographical details couched in sweet and elegant poetry. It has only a few, very few, difficult words. Generally easy and fluent, it marks an attempt on the part of the poet to extend the theme of the *Meghadūta*. Well, if the Yakṣa could send the message why cannot the Yakṣī? With all the pitiable condition of her spouse laid bare before her she just cannot be expected to keep silent. She too was suffering in the same way as he was. If he could describe his condition, she could do also hers. Consolation in the normal scheme of things has to be mutual. Why should the Yakṣī have remained at the receiving end only?

## REFERENCES

1. I. 20
2. I. 25
3. I. 31
4. *Meghadūta*, Uttaramegha, verse 24.
5. I. 32
6. I. 33
7. I. 34
8. *Meghadūta*, Uttaramegha, verse 19
9. *Ibid.*, verse 44
10. I. 45
11. II. 34
12. II. 46
13. I. 29
14. I. 62
15. II. 59
16. I. 11



17. *Meghadūta*, Uttaramegha, verse 39
18. I. 1
19. II. 10
20. I.9
21. I. 12
22. I. 13
23. I. 14
24. I. 27
25. *Meghadūta*, Uttaramegha, verse 43
26. I. 43
27. *Meghadūta*, Uttaramegha, verse 45
28. I. 46
29. I. 25
30. II. 76



## Yakṣasamāgamakāvyaṃ

The *Meghadūta* of Kalidasa has continued to exercise its influence on Indian poetry down the ages. The very idea of sending message through a messenger had so caught the imagination of the later writers that they too thought of trying their hand at poems with a message. And in them it was not necessarily the cloud which could be the messenger. In order to look different, though conforming to the pattern set by the master-writer, the later poets went in for all kinds of objects to serve as messengers, birds, the moon, the wind, and even the abstract phenomena like, the mind, the heart, the good conduct and so on. The process did not stop at this; it went a step further and assumed the form of the poems that carried forward the theme from where Kālidāsa had left it. These poems sought to depict the union of the Yakṣa and the Yakṣī and what transpired thereafter. The poets composing such poems were probably actuated in their attempts by the desire to carry the story to its natural conclusion. To leave the Yakṣa and the Yakṣī at a point when four months of separation were still to go was probably a little too much for them. The account should have a happy ending with the separation over, they thought. This meant the stretching of it which could be done only by means of adding a supplement to the existing work. Of the vast number of dūtakāvyaṣ which owe their origin to the influence of the *Meghadūta* there are at least three which are the supplements to it depicting as they do, the post-*Meghadūta* story.



They are the *Yakṣa-samāgama-kāvya* of Paramesvara Jha, the *Meghapratisandēśa* of Mandikal Ramasastry noticed earlier, and *Alakāmilanam* of Dwijendra Lal Sharma Purakayastha. Incidentally, all these are by modern Sanskrit writers, writers of the twentieth century, thus showing the greater urge for originality characterizing the present thinking, probably due to the influence of the age in which ideas from different literatures of the world frequently commingle.

In the *Meghadūta* the Yakṣa in his message to the Yakṣī says :

शापान्तो मे भुजगशयनादुत्थिते शाङ्गपाणौ  
शेषान् मासान् गमय चतुरो लोचने मीलयित्वा ।

“My curse comes to an end when Viṣṇu rises from his bed of the cobra. Pass the remaining four months with eyes shut (to all other considerations).”<sup>1</sup>

## Theme

Accordingly, as four months pass the Yakṣa is relieved of the curse. He comes to his sweetheart. He first enquires of her well-being and narrates to her a few stories. Somehow he spends the day waiting anxiously for the night. In the privacy of the night both the lovers engage themselves in love-talk and love-sports. The Yakṣī serves drinks to her spouse and otherwise tries to please him by playing on the lute. The Yakṣa too describes the charming beauty of his wife. Both the husband and the wife, thus spend the night in utmost joy and happiness. In the morning the bards wake them up with their sweet songs. The couple leaves the bed and begins its day by first meeting the Brahmins and offering respect to them. After being blessed by them and after having finished his daily chores, the Yakṣa in the company of his friends goes to meet Kubera not sure as to how he would be received. He offers him obeisance. Kubera with his anger gone



assigns him a work of greater responsibility. The Yakṣa and the Yakṣī from then onwards lead a happy life.

### Critical Appreciation

The poem under study is rather small with only 35 stanzas. As in the *Meghadūta*, so in this poem the metre is Mandākrāntā. As can somewhat be inferred from the title, the principal sentiment in it is Śṛṅgāra of the Sambhoga variety. In the *Meghadūta* the Yakṣa had hinted at the pleasures and the joys that would be theirs when they would have their reunion :

पश्चादावां विरहगुणितं तं तमात्माभिलाषं  
निर्वेक्ष्यावः परिणतशरच्चन्द्रिकासु क्षपासु ।<sup>2</sup>

These pleasures and joys are described in some detail by our poet when he has accomplished the reunion. The very first thing that the Yakṣa tells his Yakṣī is :

ये ये क्लेशाः सुमुखि विरहे ते मया सोढपूर्वा -  
स्तानानन्दानुभवसमयेऽलं पुनः स्मारयित्वा ।  
सम्प्रत्येकीभव सह मया प्राणवद् गोपनीये  
भूयान्नैवं पलमपि कदाऽप्यावयोर्विप्रयोगः<sup>3</sup> ॥

“O beautiful-faced one please do not remind me of all those sufferings I had to undergo in your separation. O you to be preserved as life itself, be united with me. May there be no separation of us even for a moment.”

The poet presents a very lovely description in his poem of the love-sports of the lovers meeting after a year's separation. The depiction of the intoxicated Yakṣī playing on the lute for him is really touching :

पत्यायात्ये मधुरमुखरे पुष्करे वाक्प्रवीणा  
वीणामेणीनयनतरुणी वारुणीघूर्णिताङ्के ।  
कोणप्रान्तौ लघु लघु तथाऽवादयत्सा यथाऽद्धा  
तालं कांस्या इव समददुः कङ्कणा निवृणन्तः ॥<sup>4</sup>



“While the husband was playing on Puṣkara, the doe-eyed young lady, skilled in speech so gently played on the lute, placed on her lap swinging with in elevation with the ends of the quail as (to make) the tinkling bracelets mark time like the cymbals.”

The union with her lover means the happiness come back to the Yakṣī. The long nights that she spent in tears in separation from her lover have turned into festivals for her :

यां यां रात्रिं प्रियविरहिता त्राटकेनेक्षमाणा  
निद्राहीना कठिनकठिनं क्षोणिपृष्ठे लुठन्ती ।  
आलीवाक्यैरपि परिपलं बोधिता नैव नेतुं  
शक्ता सैषा दयितयुतया सोत्सवन्नीयते स्म ॥<sup>5</sup>

The Yakṣa's description of the charming beauty of his beloved is very graphic. Adorned with beautiful imagery, it should have a special appeal for connoisseurs :

बाले वक्त्रं तव विकलुषं चन्द्रमुखेक्ष्य पूर्णं  
ग्रस्त्यै पातस्त्वरितमपतत्केशपाशापदेशात् ।  
त्वं चेदानीं लकुचितकुचे पाणिनोद्गृह्य राहुं  
चौरङ्कारं चिकुरनिकरं पृष्ठबन्धं बधान ॥<sup>6</sup>

“O you, the young one, taking your faultless face as the full moon Rāhu quickly came upon it under the pretext of the tresses of the hair. You now catch hold of him (Rāhu i.e. your tresses) by hand on your breasts resembling the fruit of *Lakuca* (a kind of bread fruit tree) and tie them up at the back stealthily.”

To imagine moon in the face, and Rahu in tresses is very ingenious indeed.

The language and expression of the poem, in spite of the use at places of rather unfamiliar words like *Pāta* for Rāhu, *grasti* for *grāsa*, swallowing, in the verse just quoted, *macā* for plantain, *Kadalī*, and such other words in other verses, are fairly good; it is on the whole grammatically correct, though lacking generally in flow and perspicuity as also the *Prasādaguṇa* of the



lyric of Kālidāsā of which it is a supplement. It is rich, however, in alliteration, Anuprāsa which creates a jingling effect. As instances we may reproduce below the following stanzas where we meet with the Antyānuprāsa and the Vṛtṭyanuprāsa respectively :

1. अङ्काद्धीना वररमयितुः शापकालाच्च दीना  
कीनाशाशां जिगमिषुरिवातीव खिन्ना नवीना ।  
मीनाक्षी या क्षणमिव शिलाः स्तावयन्ती सतीना  
सा दिष्ट्याऽद्य स्वपिति ललना कान्तदेहेऽतिलीना ॥<sup>7</sup>
2. अङ्के कृत्वा कथमपि कलाकोविदः कामुकोऽसौ  
कान्तां कर्णे किमपि कुतुकाद्वक्तुकामः करेण ॥<sup>8</sup>

The kāvya has a couple of good sayings too, e.g.,

1. मध्यस्थानां खलु समुचितं सन्धिकृत्यं हि तत्र ।<sup>9</sup>
2. नैव द्वेष्यो न च खलु सुहृत्कोऽपि कस्याऽप्यकस्मात्  
स्वस्याचाराद् भजति हि जनो गर्हणामर्हणां वा ।<sup>10</sup>
3. अल्पादल्पो भवति विषयः कल्पकल्पो हि कालः  
सङ्कल्पातः शमयसमयो हस्यते द्राघितोऽपि ॥<sup>11</sup>

Though small in size, the poem is rich in Rasa. We do not think that our observations are in any way far apart from those of the author himself about his poem :

माऽस्याकारे कुरुत कृतिनो दृक्प्रसादं कथञ्चित्  
गृह्णीताग्र्यं रसगुणममुं यो न लभ्यो बहुत्र ।  
प्रेक्ष्यं पक्वं सुललितफलं बिम्बकं तुण्डिकेयांस्  
त्यक्त्वा विज्ञास्तलितसरसं पत्रमास्वादयन्ति ॥<sup>12</sup>

“O learned ones, do not look at its size, at all, partake of its exquisite Rasa which elsewhere is rare. The wise ones leave aside the ripe tender fruit Bimbaka, of attractive look, of Tuṇḍikeri and relish its fresh fried leaf.”



## REFERENCES

1. Translation, Paranjape, V.G., *Meghadūta* with Sthiradeva's commentary, Poona, 1935.
2. *Meghadūta*, Uttaramegha, verse 49
3. Verse 3
4. Verse 12
5. Verse 13
6. Verse 16. The use of perfect in बधान is peculiar. The construction would gain in charm if it is interpreted in the Present.
7. Verse 27
8. Verse 10
9. Verse 7
10. Verse 14
11. Verse 34
12. Verse 35



## Alakāmilanam

A small kāvya in 171 verses by Dwijendra Lal Sharma Purakayastha, it forms the supplement to the *Meghadūta*. It describes the reunion of the separated Yakṣa with his wife in Alakā. Like the *Meghadūta* it has two parts which unlike it the author designates as cantos, the first and the last, the Ādya and the Antya which he titles as Virahāvaśeṣa, the remainder of separation and Millanollāsa, the joy of union respectively. The first canto is comparatively smaller with 41 verses while the second is bigger with 71 verses. The author picks up the narrative from the point of the receipt of the message from her husband by the Yakṣī through the cloud. She feels rejuvenated as it were and a little glow appears on her face. She blesses the cloud almost in the style of the *Meghadūta* : "Be, O cloud, in constant union with lightning moving at will and enjoying long life and pleasures." Addressing it as *devara*, the younger brother of the husband, she prays that it may move about on Kailāsa taking to itself the water of the Mānasa lake with its growth of golden lotuses. She, though subdued by separation, had got strength from the message from her husband and thinking of the coming union counted the remaining days time and again. With her whole being permeated with her lord, to whatever side she cast her eyes, she found his things. She went to his room and worshipped his portrait and sandals. On the way to the pleasure



house she noticed near the door a golden bracelet. Since her lord had worn it, she took it, placed it on her head and embraced it. Somehow steadying herself, she entered the house and found it unclean. A pathetic sight, it was all empty with the beauty of its murals just gone. She then tried her hand at the *Viṇā* but having got moistened with her tears, it did not give out any melody, *Rāga*; it just creaked. The forlorn *Yakṣī* thinking that even miserly fate was feeling jealous of a woman's happiness asked the *Viṇā*; Do you O *Viṇā*, share my feelings due to your merciful nature giving me, the separated one, consolation?" She said that all the things, the full moon, the sweet notes of the cuckoo, the flowers, the ornaments, the spring breeze which give happiness in the company of the lover torment her in his separation. She bemoans her lot in that her youth may go waste. She then refers to *Sītā* who left the kingdom, the joys and pleasures of home life to be with her lord. All the divine pleasures in her house make her unhappy for, to her, to be with the husband is all happiness, to be away from him is all sorrow. Her palaces appear to her jails. Her beauty in her full youth is of no avail. So are the pleasures, the youthful figure, the life and the senses, the riches and her very being itself. She goes on like this in a couple of verses. She has no meaning left for her in her life. She feels sorry for her husband who lives in a far off forest. *Alakā*, the vast city, to her is bereft of all joys. To a woman the husband is as the moon is to the night or the sun is to the day. With all these thoughts surging in her mind, she feeling uneasy, buries her head in the bed of lotuses and sheds tears. The memory of her erstwhile happiness is making her unhappy now. She then comes out of the room somehow and repaires to the lovely garden. When the sun sets, she comes to the temple and offers worship to the portrait of her husband placed in a gallery. She takes then the *Sārikā* in her lap to listen from it her husband's name. The



night of the rainy season, long and sleepless, makes her exceedingly passionate. Neither awake, nor asleep she cannot have union with her husband even in dream. It is only the thread of hope that is sustaining her. Lost in thoughts as to when her husband would appear before her, she spends the rest of the months. The rains over, the earth is bedecked with new leaves shining bright in the midst of the golden palaces and the grey clouds. It is all set for the loving couples. So is Alakā with peacocks.

With the onset of the autumn season everybody feels happy. Thinking that it is the moment for reunion with her husband she has her sacred bath, puts on bright clothes and looks up at some sound thinking that it may be his. Aimlessly does the doe-eyed one carry herself like an insentient object. At the main gate she stands motionless as if drawn in a painting, lost in her thoughts, her eyes fixed and her body horripilated. The life comes back to her so that she can just receive her husband.

The curse over, the lady embraces her husband. To her it is a boon. She regains her old beauty. The same way her husband too feels on seeing and embracing her as if she were to be his very being, she has for long identified herself with her lord who not able to contain his emotions speaks to her on regaining her in the following words : "I am back with this wealth once again. In my separation my darling was almost lifeless. In my union now she has the glow back on her." He praises her profusely and asks her to embrace him hard and bathe him with eyes exuding love. The Yakṣī stands (before him) fixing her eyes on the Yakṣa, smelling the aroma of his body, pressing her breasts hard against his chest, keen to drink the wine of his mouth, every limb of her gone over to the body of her husband as if she has no separate figure of her own. She is for a time in her own world of ideas. Then she slowly resting on the chest of the husband goes to the



pleasure house. With her mind all fixed on him, she has no idea of the moments passed and the distance covered. She then speaks to him about her being lucky in that she is united with him again, he being the very essence of her life. The beauty, the ornament whatever it is, it is he for her. She asks him as to how he passed his days in separation from her. Did he withstand the separation by coming into contact with another like-minded woman or enjoyed pleasures by getting a loving woman ? She knows all right that her husband is all for her. Still she asks him all this. The jealous pride is verily the ornament of a woman. The husband knowing that all that she had said, she does not really mean, tells her that she is his very life. In separation he did not know whether he had life in him or not. In union with her he has got revived. He could not think of going in for another woman even in dream. Neither would he care for heaven, nor even the supreme bliss. His wife is his hope. He beseeches her to give up the false pride (*māna*) and be pleased with him. He asks her to give up all her doubts about him. She is everything for him. This satisfies the Yakṣī. She offers herself to him and the two then have a wonderful time. They enjoy themselves to their heart's content engaging themselves in all sorts of love-sports.

### Critical Appreciation :

The *Meghadūta* of Kālidāsa ended when four months of separation were still left. What would happen after that the great poet did not omit to mention. Said he :

पश्चादावां विरहगुणितं तं तमात्माभिलाषं  
निर्वेक्ष्यावः परिणतशरच्चन्द्रिकासु क्षपासु ॥

‘Afterwards in nights of full autumnal moonlight we shall enjoy our various desires of heart imagined when we were parted.’<sup>1</sup> What he said in a hemistich of his stanza, the later



poets elaborated in full kāvyas. As a matter of fact, the desire to elaborate, provided them with the motivation to compose their works. How the Yakṣī would react to the message, how she would pass the remaining four months of separation, after receiving it (the message) and how would the lovers behave in reunion was enough to bestir the imagination of those of the modern poets who though carried away by the *Meghadūta* wanted still to be original. The actual presentation of the denouement they wanted in all its details, in all its vividness. They were not to be satisfied with the mere hinting of it. It is a different matter if in the process they took away the artistic touch of the master poet and made it a more prosaic affair. The present one is an attempt in providing the supplement to the *Meghadūta* in line with other similar attempts. Though the author has striven to make it a work of art, he has not had much of a success in it. The poem fails to impress the reader. All through it gives the impression of laboured work. It lacks the natural flow. Not that it is completely devoid of merit. It has brilliant patches at times. Some of its Arthāntaranyāsas for instance, are quite appealing :

चित्तग्लानेः कथमपि शमः कान्तिपुष्ट्योस्तु मूलम् ।<sup>2</sup>  
 पत्युः सङ्गो हि सकलसुखं विप्रलम्भस्तु दुःखम् ।<sup>3</sup>  
 स्त्रीलोकेभ्यो न यतिसुलभो रोचते त्वात्मरामः ।<sup>4</sup>  
 विच्छेदान्तेऽधिकमिह भवेत् सङ्गतिः कामभोग्या ।<sup>5</sup>  
 प्रेमावेगः प्रियजनहृदि स्वानुकूलो यतः स्या -  
 तच्चारुत्वं समुदितफलं योषितां वित्तसारः ।<sup>6</sup>

The work being the supplement to the *Meghadūta* it was but natural that some of its words or expressions should carry on them the imprint of the latter. Thus in the line.



the line of the *Meghadūta*

वित्तेशानां न च खलु वयो यौवनादन्यदस्ति<sup>8</sup>

easily peeps out. Similarly in the lines

कण्ठाश्लेषप्रणयितपतौ योषिति स्याद्विकारो

धारापाते प्रगमितपतेः का पुनश्चित्तवृत्तिः<sup>9</sup>

the influence of the lines of Kālidāsa

मेघालोके भवति सुखिनोऽप्यन्यथावृत्ति चेतः

कण्ठाश्लेषप्रणयिनि जने कि पुनर्दूरसंस्थे<sup>10</sup>

can easily be marked. So can it be on

आद्यां सृष्टिं सकलसुषमासारमित्येव धातुः<sup>11</sup>

of the Kālidāsan line

या तत्र स्याद्युवतिविषये सृष्टिराद्येव धातुः<sup>12</sup>

This influence does not necessarily remain restricted to the *Meghadūta* only. It spills over to the other works of Kālidāsa as well. Thus in the line

शोभावृद्धयै किमपि न भवेन्मण्डनं स्वाकृतीनाम्<sup>13</sup>

it is the influence of the Śākuntala line

किमिव हि मधुराणां मण्डनं नाकृतीनाम्<sup>14</sup>

The expressions like *haimaharmya*<sup>15</sup>, *kāmārtta*<sup>16</sup>, *kāmarūpa*<sup>17</sup>, *kaṇṭhāśleṣa*<sup>18</sup>, *priyatamasakha*<sup>19</sup>, *jñatāsvāda*<sup>20</sup>, *sa kāmī*<sup>21</sup> though used in different cases carry on them the imprint of the *Meghadūta*. Likewise *na prabuddhā na suptā* in *nairāśye nānubhavarahitā na prabuddhā na suptā*<sup>22</sup> is from the *Meghadūta* line *sābhre 'hnīva sthalakamalinīm na prabuddhām na suptām*<sup>23</sup>.

For the mention of the Yakṣī's difficulty in playing on Vīṇā it being moistened by her tears, *nayanasalilaiḥ*, too our poet is indebted to Kālidāsa. While the latter mentions *tantrī* to be *ārdrā*



our author *speaks of it as siktā*. The similarity, however, ends here. While according to Kālidāsa the Viṇā is somehow played upon, *sārayityā kathañcit*, our author says that it merely creeks; *siktā tantrī viṣamavibhavā kevalam samrurāva*<sup>24</sup>.

He imagines the creeking sound of the Viṇā as the consolation by it (the Viṇā) to the Yakṣī out of sympathy as it were as would do a dear friend identifying herself with her feelings :

रे वीणे किं सकरुणतया भावसाम्यं च धृत्वा  
विच्छिन्नायै प्रियसखिसमं सान्त्वनां मे ददासि?<sup>25</sup>

Our author becomes a little conventional and consequently prosaic when he makes the Yakṣī question Yakṣa's fidelity. Such queries as to whether he had been enjoying some other woman while away from her appear ridiculous and incongruous in the totality of the atmosphere of complete devotion and surrender to each other built up assiduously by the author all through the poem.

Since the author is a teacher of philosophy, he permits himself occasionally observations, which reveal his philosophical bent of mind, e.g.,

सौन्दर्यं चित्तदपि हिततादुःखसौख्याकरत्वम्  
अन्यायत्तं नहि तु विषयस्यात्मधर्मः क्व च स्यात्<sup>26</sup>

‘Even beauty is the cause of well-being, unhappiness or happiness. Depending as it does upon some other thing, how can it serve as the very core of the object.’

Even though the *Alakāmilanam* may somehow pass off as a kāvya, it cannot pass off as a perfect flawless work. It is marred by far too many grammatical or other aberrations, some of them no doubt occasioned by metrical considerations. A few instances of the above may well be given here. The author uses the word *jñāpayantyāh*<sup>27</sup>. *Jñāpa* is *mit* and consequently has to



have *hrasvatva*. The same is the case with *snāpayeḥ*<sup>28</sup>. *Āviveśuḥ*<sup>29</sup> in the last stanza of Canto I should be *āviviśuḥ*. Highly indefensible is the use of *patyaḥ*<sup>30</sup> in place of *patyuḥ* which could go very well in the stanza without infringing the metre. *saṅgacchāmi*<sup>31</sup> is patently wrong, Pāṇini enjoining *Ātmanepada* to *√gam* with *sam*, vide, *samo gamyrcchibhyām* (1.3.29). So is the use of *svastim*<sup>32</sup> going with *pūrṇām* which is clearly inadmissible, *svasti* being indeclinable, *bhavadabhimukhi*<sup>33</sup> going with *prema* in place of *bhavadabhimukham* is equally unsustainable. So is *tuṣyate*<sup>34</sup> in place of *tuṣyati*, *√tuṣ* being *Parasmaipadin*. Some of the other absurdities are obviously printing errors. These are *premajananayanayoh*<sup>35</sup> in place of *premāñjananayanayoh* or *svāmīhīnam*<sup>36</sup> for *svāmihinam*, *ī* in *svāmī* violating the metre : *katham ahi*<sup>37</sup> for *katham api maṇḍanam*<sup>38</sup> for *maṇḍanam*, *kīrtteṇ*<sup>39</sup> for *kīrttane*, *jānāsy eva*<sup>40</sup> for *jānāsy eva* and so on. In a couple of cases prepositions have just been added without consideration for their propriety or conformity to usage. The very first stanza has the word *āpekṣyamāṇam*<sup>41</sup> where *ā(n)* has unnecessarily been added. The usage also would not permit it. Simply *apekṣyamāṇam* would have done but then it would have violated the metre. That was the helplessness of the poet. The same *ā(n)* again appears in *sudṛḍhābandhanānām*<sup>42</sup> and *sārthakajyāvibabhūva*<sup>43</sup> where *babhūva* would have done, *vi* in *vibhrtya*<sup>44</sup> makes it sound strange. So is *praticara*<sup>45</sup> in place of *sañcara* or *vicara*. The form *pratyāṅgena*<sup>46</sup> is clearly indefensible, the compound being *Avyayībhāva*, it should have been *pratyāṅgam*. Quite peculiar and unfamiliar is the use of *cit* in expressions like *nūpuraṇ cid dadarśa*<sup>47</sup>, *saundaryam cit tad hitatāduḥkhasaukhyākaraṭvam*<sup>48</sup>, *svātantryaṇ cit kṣaṇam api sadā kalpane cāsahiṣṇuḥ*<sup>49</sup>. So is his use of *baddhadṛṣṭim rarakṣa*<sup>50</sup> in the sense of looked on intently.



The same can be said of his use of the compound *tribhuvanajitā*<sup>51</sup> which should better have been *jitatribhuvanā*.

Now, a word about the metre. It is faulty in at least three places :

1. आनन्दोऽयं मनुजमनसि प्रातरेति समृद्धः ।<sup>52</sup>

(If only the poet could have used प्रवृद्धः in place of समृद्धः it would have been all right).

2. संयोगे मे किल पुनरसाराप्तमूतिरनन्या ।<sup>53</sup>

3. प्रेमामूल्यं त्वननधि हीप्साम्यपारात् पयोधेः ।<sup>54</sup>

Apart from these violations caesura is not observed in many places.

Sometimes the poet inverts the order of the words. In place of saying *atividdhā* he says *viddhā 'ti*<sup>55</sup>.

Among the rather uncommon words could be mentioned *viccheda*<sup>56</sup> for separation and *promita* for *proṣita*<sup>57</sup>. A line or two in the poem is sometimes difficult to construe :

सन्देशोऽयं जदलविहितः स्वामिना प्रेषितो यः

स्वल्पश्रौतो बहुमतिपदं बाधते मामशेषम् ।<sup>58</sup>

‘A message sent by the lord through the cloud (*jaladavihitah*) is short in hearing but has many words of wisdom. It torments me all over’. In a case or two the symmetry is lost sight of. For the point that a husband goes well with a woman (the construction is not happy here, it literally means shines or goes well in a woman) *bhāti bhartā raṁanyām*<sup>59</sup>, the comparisons that are given are those of the moon in the night, *rātrāv induh*, and the sun in the day, *ravir iva dine*.<sup>60</sup> As for the first, *rātrāv induh*, it could go well with *raṁanyām bhartā*, *raṁanī* is feminine, so is *rātri*.

Similarly *bhartā* is masculine, so is *indu*. But what about *ravir iva dine*! *dina* is neuter unlike *raṁanī*.



At one place in the work the poet describes the sexual encounters of the long-separated couple which cannot but appear rather grotesque to refined taste. He goes as far as to describe even the sharp thrusts :

वक्षःस्फीत्या सुविकचकुचे कोमले धूयमाने  
नीवीबन्धच्युतिमपि परिस्नस्तमेवाङ्गवस्त्रम् ।  
सोष्णश्वासं लघुगतिमतो देहवल्लीं तुदन्तं  
प्रेमादेशावनतनयनाऽऽघाततैक्ष्ण्यञ्च धत्ते ॥<sup>61</sup>

Having said all this, it would be pertinent to turn around to cast a look at the good points of the poem which too it has in good measure. It gives a fine psychological analysis of a separated lady getting ready to receive her husband. With the approach of the happy moment she regains her former self with her beauty back to her again, looking very much like Lakṣmī out of the churned ocean :

प्रत्यापन्ने सुखसुसमये स्वाभियोगात्तसत्ता  
स्वीयं रूपं विजितमदनं दीप्तिमत् सर्वकाम्यम् ।  
आनन्दोत्थं विततमतुलं प्राप भूयः कृशाङ्गी  
क्षीराब्धेस्तु प्रमथनफलादुद्धृताऽऽद्या रमेव ॥<sup>62</sup>

This psychological analysis is discerned in the depiction of the condition of the forlorn Yakṣī who finds everything around, however beautiful, however comforting, meaningless for her, if her husband is not with her, so much so that she finds no meaning in her very life :

किं प्रासादैर्विरहविधुरैर्बन्दिवासैरिवैव  
नारीत्वेनाविकलवयसा किं पुनर्मे श्रियाऽपि ।  
किं वा भोगैस्तरुणवपुषा जीवनेनेन्द्रियैर्मे  
सम्पद्भिर्वा मम किमधुना जीवितायास्तथाऽपि ॥<sup>63</sup>

This is because she knows that to be with husband is all happiness, the otherwise of it is all sorrow :



पत्युः सङ्गो हि सकलसुखं विप्रलम्भस्तु दुःखम् ।<sup>64</sup>

That is why when she at the end of the period of curse comes to be united with her husband, she finds meaning brought back to her life : *sārthakā' to bhavāmi*<sup>65</sup>.

The intense love of the husband and the wife coming together after separation the poet brings out very effectively in words which can hardly be improved upon. They both are in reality one, one in life, one in aim, one in soul, one in feeling, one in tastes, thoughts and actions, differing only in figures :

एकप्राणौ रतिसुखपरावेकलक्ष्यञ्चरन्ता -

वेकात्मानौ खलु च नितरां भावनाऽभेदवन्तौ ।

अन्योन्यं वै सममनुभवैश्चात्मसेवां दधाना -

वेकोऽप्यावां रुचिमतिकृतैर्देहबन्धात्तु भिन्नौ ॥<sup>66</sup>

How beautifully the oneness of the two is expressed by the poet in just two words, one in dual and the other in singular : *eko'pyāvām*.

In the *Viṇā* episode also the poet shows his originality in interpreting the creaking sound as the attempt on the part of the instrument to comfort the hapless lady.

The poet not unoften embellishes his poem with telling *Arthāntaranyāsas*, a few of which bear reproduction here :

1. चित्तग्लानेः कथमपि शमः कान्तिपुष्ट्योस्तु मूलम् ।<sup>67</sup>
2. स्वालोकेभ्यो न यतिसुलभो रोचते त्वात्मरामः ।<sup>68</sup>
3. प्रकृतिसरला मानभूषैव नारी ।<sup>69</sup>
4. रिक्तता पूर्णतायै ।<sup>70</sup>
5. प्रेमावेगः प्रियजनहृदि स्वानुकूलो यतः स्यात्  
तच्च्यारुत्वं समुदितफलं योषितां वित्तसारः ॥<sup>71</sup>

Some of the verses are particularly happy in their flow and felicity of expression, e.g. :



मानं किं वा परमपि यशो गौरवं वाऽपि धर्मं  
 देवत्वं वा त्रिभुवनतले नार्थयेऽहं प्रभुत्वम् ।  
 किं लोकैर्वा शृणु पुनररे कामये नापवर्गं  
 निर्विच्छेदं प्रणयमतुलं धेहि ते मय्यशेषम् ॥<sup>72</sup>

The poem, everything said and done is a good attempt. Its author is needlessly apologetic in describing himself as having nothing of the poet in him, *kavitvalesahīna*. He is a poet in his own right. The very thought of creating a supplement to the *Meghadūta* would prove it. It requires a deeper insight even to imagine as to how the separated ones would have come together, how they would have behaved towards each other, what would be their thoughts in moments of supreme joy. Kālidāsa had just mentioned, as pointed out earlier right at the start of the present appreciation, the various desires *taṁ taṁ ātmābhilāṣam* in separation which the couple looked forward to fulfilling in union. It was left to our author, and to some others like him to pick up the thread and detail the *ātmābhilāṣa* of different types *taṁ taṁ*. All credit to him for this as also for weaving in the course of his work a fine web of Similes, Metaphors and other figures of speech which make his work worth noticing.

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55. II. 37
56. II. 33
57. I. 10; 12; 15; II. 6; 17; 44, 70
58. I. 32
59. I. 29
60. I. 22
61. II. 51. The author seems to have gone nodding here in  
using *tudantam* in masculine going with *ajñātataṇavīryam*
62. II. 2
63. I. 19
64. I. 18
65. II. 22
66. II. 35
67. I. 3
68. I. 21
69. II. 26
70. II. 57
71. II. 61
72. II. 44.



## Alakāvilāpaḥ

Published in Vol. LX Nos. 5-8, Sept.-Dec., 1977 of the *Sanskrit Sahitya Parishat Patrika* of Calcutta it deals with the Yakṣa who comes back to his house in Alakā at the expiry of the one year period of exile to find it deserted with none to answer his call and is the last of the Vilāpakāvyas, the poems bemoaning something or the other called collectively the *Vilāpapañcikā* published in book form in 1991 by Deepak Ghosh of Calcutta. In this poem—and this is the only one of its kind in the entire range of Kālidāsa - inspired literature—the poet imagines that the Yakṣi could not survive the separation falsifying the Yakṣa's hope of reunion after four months of the message.

The poem starts with the Yakṣa returning to his house in Alakā :

अथ वर्षसमापने सति

प्रभुशापविमोचितात्मकः ।

अलकापुरि यक्षकः पुन -

निजमालयमाययौ किल ॥<sup>1</sup>

Eager to meet his beloved with the speed of the mind as it were :

बहुकालपरं समीक्षितुं

वनितां ललितां पतिव्रताम् ।



मनसेव समागतो गृहं  
सुतरां त्वरितः स यक्षकः ॥<sup>2</sup>

He called to her again and again : स तामाह्वयति क्षणे क्षणे and cries out his heart as it were at the absence of the response :

सुमनः सुमनः प्रियाप्रिये  
न कथं प्रतिवाक् प्रदीयते ।  
तव पश्यसि किं न वल्लभं  
प्रभुशापविमोचनादिमम् ॥<sup>3</sup>

What he hears instead is the hooting of the owls and the shrill note of a crow.

He had not forgotten the words of his beloved. That is why he was back :

दयितावचनं न विस्मृतमिति मे पुनरागमः खलु<sup>4</sup>

He not finding his beloved is a picture of sadness; his grief and sorrow go up in the words :

वद मानिनि किं कृते तव  
प्रियगुह्यकजीवनं सखि;  
गमितं न गिरो विसर्जित -  
मभिशापमयं सुदूरतः ॥<sup>5</sup>

What he had from his house was only his own echo. The face of the beloved did not show up from the window. The claptrap of the hoofs of the horses of a chariot gradually fading away at a distance told him in a muffled tone; Ah, where is your beloved;

क्रमदूरमयं गतो ध्वनी  
रथवाजिचलत्खुरोत्थितः ।  
अनतिस्फुटमाह केवल -  
मयि गुह्यक; कुत्र ते रमा ॥<sup>6</sup>



This small poem of twenty four verses, appropriately composed in the Viyoginī metre and couched in an impeccable expression is a fine description of the sentiment of pathos and cannot but moisten the eyes.

## REFERENCES

1. Verse 1
2. Verse 2
3. Verse 5
4. Verse 22
5. Verse 32
6. Verse 34



## The Kumārasambhavacampū: A Study

Campū is a form of literature which has its own attraction in the skilful admixture of prose and poetry that it presents: *gadyapadyamayam kāvyaṃ campūr ity abhidhīyate*. There are some very good specimens of it in Sanskrit literature. Beginning with the *Nalacampū* a whole class of literature in this form has grown up over the centuries. One of the latest instances of this is the *Kumārasambhavacampū*, the adaptation in Campū form of the great poem, the *Kumārasambhava* of Kālidāsa. In the entire modern Sanskrit literature pertaining to Kālidāsa which includes original plays or poems on him or adaptations of his works, there is no other work in this literary form.

Its author is King Sarfoji II, known in Sanskrit literature as Śarabhoji, the Sanskritization on sound analogy, of course, of Sarfoji, who ruled over Tanjore from 1800-32 A.D. A great patron of learning, he made Tanjore, a centre of attraction for all savants in Sanskrit, Tamil and Marathi. Not only that, he was himself a scholar and a writer of note in Sanskrit and Marathi. There are at least four Sanskrit works to his credit: *Smṛtisārasamuccaya*, *Smṛtisaṅgraha*, *Mudrārākṣasacchāyā* and the work under reference, the *Kumārasambhavacampū*, undoubtedly his best work, being a creative composition unlike the first three which are compendia or abridgements of older



works. King Sarfoji attracted to his court a number of Pandits whom he patronized by liberal grants of land or rich rewards.

The greatest monument to King Sarfoji's memory is Sarasvathi Mahal Palace Library at Tanjore which is named after him. During his life time the scholar-king had been enriching this collection by not only the copying of the manuscripts but also purchasing as many of them as were available for sale during his frequent pilgrimages to Banaras. The result: The Sarasvathi Mahal Library now surely is one of the richest and the costliest libraries of the Oriental manuscripts in India.

In the very beginning of his work the author presents the rationale of his going in for a Campū form for his composition avoiding exclusive verse or exclusive prose. According to him a verse without prose does not really go down the heart. Equally, prose without verse is not relished by it. It is their combination, their admixture, which like the combination of *sudhā* (nectar) and *mādhvika* (spirituous liquor distilled from the *madhūka* flowers) which gives particular satisfaction to connoisseurs:

पद्यं हृद्यमपीह गद्यरहितं धत्ते न हृद्यास्पदं  
गद्यं पद्यविवर्जितं च भजते नास्वाद्यतां मानसे ।  
साहित्यं हि तयोर्द्वयोरपि सुधामाध्वीकयोर्योगवत्  
सन्तोषं हृदयाम्बुजे वितनुते साहित्यविद्याविदाम्॥

The author is conscious of the merits of the *Rāmāyaṇacampū* by Bhoja, a predecessor of his. He, therefore, sets about writing his work, faultless in composition, very much like him adorning it with charming figures of speech in words full of Rasa:

तत्पुत्रः शरभोजिवर्मनृपतिः साहित्यसाम्राज्यभू—  
भोजो रामकथासुधामधुरितं चम्पूप्रबन्धं यथा ।  
सालंकारचमत्क्रियारसपदं शुद्धं च सन्दर्भतः  
सङ्ग्रथ्नाति कुमारसम्भवमहाचम्पूप्रबन्धोत्तमम्॥

Published by Sri Sankaragurukulam, Srirangam, as Volume 5 in its publication series in the year 1940 and edited by T.K.



Balasubramanya Aiyar, the Campū is divided in four parts called the Āśvāsas, which have 33, 30, 60 and 79 verses and 4, 4, 7 and 4 prose paragraphs of varying length respectively. The first Āśvāsa begins with an invocation to Lord Śiva. Next is given a brief account of the ancestry of the poet. He is the son of Tulajendra, a descendant of Maloji of the Bhosala family of Tanjore.

After these preliminary remarks the story of the birth of Kumāra is taken up which closely follows the story as given by Kālidāsa in his *Kumārasambhava*.

The account of the birth of Kumāra starts in the work as in the model before its author, the *Kumārasambhava*, with a detailed description of the glory and the grandeur of the mount Himālaya, which is said to have married Menā, the mental progeny of the Manes and begot from her a son Maināka and a daughter, Pārvatī, who is once seen by Nārada and is predicted to become Śiva's wife. As for Śiva, he is practising penance on a Himālayan tableland. Pārvatī at her father's instance serves him. While this goes on gods tormented by the demon Tāraka go to Brahmā for succour who asks them to contrive for Śiva's attraction towards Pārvatī which may result in her marriage with him and the birth of a son who would destroy the demon. Indra thinks of Cupid who appears before him with his companion the Spring. He is sent on a mission of softening Śiva for Pārvatī. He, however, does not succeed and is reduced to ashes by the Lord much to the sorrow of Rati, the Cupid's wife. With firm resolve to secure Śiva for her as her husband Pārvatī takes to severe austerities. One day the Lord disguised as a Brahmacārin enters her Āśrama. He speaks disparagingly of Śiva pointing out many of his angularities and dissuades Pārvatī from pursuing her desire to which she does not agree. Unable to stand Śiva's denunciation she is about to leave the place when he appears before her in his true form. Pārvatī suggests to him to approach her father for her



hand which he does by sending Arundhatī and the seven Ṛṣis who settle his marriage three days thence. The marriage solemnized, the couple spend a month in the Himālayan city moving thereafter to mount Sumeru. After they had enjoyed marital bliss for a hundred years, the gods, who had in the meantime got tired of the long wait, appear before them with the earth and pray for a son. The love-sports having been interrupted, the Lord asks the earth to carry his seed which she deposits in the Gaṅgā from which is born a strange child with six mouths and twelve arms who out of pity is fed by the six mothers, the Kṛttikās, on their milk, acquiring the name Śāṇmātura thereby. Śāṇmātura or Senāpati is put at the head of their army by the gods in the battle between them and the demons and leads them to victory, thus bringing long-awaited relief to the three worlds that had been groaning under the oppressions of Tāraka.

After narrating this story, the author pays obeisance to the goddess of speech and asks for her forgiveness for any deficiencies, errors or omissions on his part due to hurry. And with this the fourth Āśvāsa and along with it the whole work comes to an end.

### Critical appreciation

The Campū starts on a note of full confidence on the part of its author in his capacity in the successful execution of his work. The very second verse of it written in the form of the imaginary dialogue between him and the goddess of learning exudes it:

मातर्वाग्देवि! किन्ते शरभनरपते वत्स! कार्यं ममास्ते  
सौब्रह्मण्योद्भवार्थे रुचिरमृदुपदे चम्पुकाव्येऽभिलाषः ।  
विज्ञातं, हैमशैलस्फटिकमणिशिलासङ्घसम्पातजात-  
स्फीतास्फोटाभ्रगङ्गाप्रवहणसदृशाः सन्तु ते वाग्विलासाः॥<sup>1</sup>

“O mother Sarasvatī, (Sarasvatī)—yes my child, King Śarabha, what do you expect of me? I want to compose a Campū with soft and pleasant words, dealing with the birth of Subrahmanya.



(Sarasvatī)— I know. May the play of your words be like the flow of the celestial Gaṅgā gaining in intensity born of its fall on the crystal rocks of the mount Meru.”

This confidence seems to have worn off as the author had arrived at the end of his work. In the last verse of his Campū, again addressed to Sarasvatī, he appears to be rather conscious of his shortcomings and inadequacies:

मातर्वाणि नमस्करोमि चरणद्वन्द्वाम्बुजं तावकं  
क्षन्तव्या किल बालकेन रचिता मात्राऽऽगतां सन्ततिः ।  
यन्मेऽत्र स्खलितं, मया यदपि वोत्सृष्टं त्वरागौरवात्  
तत्सर्वं मम साहसं भगवति क्षान्त्वा प्रसन्ना भवा<sup>2</sup>

“Mother Sarasvatī, I bow to your lotus-like feet. You, the mother, should forgive the chain of offences committed by me. Whatever error I have committed in it (the Campū) or whatever omission I have made in a hurry, O goddess, that is a rash act on my part. You would forgive it and be pleased.”

The contrast between the tone and tenor in the two verses, both of them addressed to Sarasvatī, one in the beginning and the other at the end of the work cannot be lost on any careful observer. These two verses between them sum up the author’s own assessment of his work. And, everything said and done, no assessment could be more objective than that of the author himself. Looked at from this point of view, it appears that both the statements of the author are on the whole correct. The work is characterized by an excessive flow of words which have a kind of rhythm of their own. The work has a number of descriptions, the descriptions of the Himālaya, of Śiva practising penance, of Tāraka oppressing the worlds, of the forest under the spell of Cupid and Spring, of the penance of Pārvatī, of the rites and festivities relating to the Śiva-Pārvatī wedding, of the love-sports of Śiva and Pārvatī and finally, the battle between the gods and the demons. Each one of these had given an opportunity to our author to show his *vāgvilāsa* which, as explained by him



through an apt simile, simply enthrals the reader. But while there is *vāgvilāsa* in abundance, the work does suffer from some jerks here and there, it does give some idea of having been hastily done up, something having been left out in a hurry: *yad api votsrṣṭam tvarāgauravāt*. What the author, therefore, says, in the last verse is not out of modesty only, it may have, as it does have, a grain of truth in it.

We find that upto the second Āśvāsa the story moves rather leisurely. Upto that, the work deals only with the birth of Pārvaṭī, Śiva's penance, Pārvaṭī's service to him, Cupid's burning by him and Rati's lamentations. The author lends considerable space to the description of the Himālaya, Śiva in penance, the condition of the forest under the influence of Cupid and Spring and so on. From the third Āśvāsa onwards the story picks up momentum and the events follow each other in quick succession. The descriptions also become shorter, lesser space being devoted to them, thereby giving rise to the feeling that the author was hastening to bring his work to completion; he was, therefore, omitting some of the details found in the parent poem: *yad api votsrṣṭam tvarāgauravāt*. He dismisses the post-marriage love-sports of Śiva and Pārvaṭī in just 9 verses while Kālidāsa devotes as many as 44 verses to them. Similarly, the description of the Pārvaṭī's make-up in the work also lacks the elaborate details found in *Kumārasambhava*. There might have been some compelling reason for the author to hurry through, especially, towards the end. Again, he has throughout his work very closely followed the story of the parent poem, the *Kumārasambhava* except towards its end where he has made a significant departure. The departure relates to the description of the birth of Senāpati. In the *Kumārasambhava* it is said that the gods having got tired of the long wait for the birth of Senāpati sent Agni to look for Śiva. Agni assumed the form of a pigeon and entered the apartment where Śiva and Pārvaṭī were engaged in love sports.



Śiva discovered the pigeon to be Agni in disguise. He felt offended but was appeased by Agni who told him that he had been sent by the gods who had been waiting to see him for hundred years to plead with him for begetting a son who would kill their oppressor Tāraka. The love-sports having been interrupted Śiva's seed was picked up by Agni who lost his natural lustre thereby and got disfigured. For making an unwarranted intrusion into the chamber and causing obstruction to love-sports he incurred the wrath of Pārvatī who cursed him to be leperous, all-consuming and atrocious in deeds with smoke inside. In the Campū under notice the entire incident has been reshaped. According to it after the gods had waited for long, they appeared before Śiva and requested him to beget a son who would kill Tāraka and offer them relief from the torture that they had been suffering from for a long time:

सर्वे लेखाः सपदि गिरिजाशङ्करौ दीर्घकालं  
तावन्योन्यं प्रकटितसुखौ सङ्गतौ नित्यतृप्तौ ।  
ध्यात्वा सेनापतिजनिकृते तुष्टुवुर्वेदवाग्भि-  
र्देवोऽप्येनांस्त्रिपुरदमनः प्रोचिवान् वाचमेताम्॥<sup>3</sup>

Śiva agrees to fulfil their desire:

हे देवाः काङ्क्षितं वः सुचिरमिदमतः सम्प्रसन्नः करिष्ये ।<sup>4</sup>

He asks the earth to carry his seed: *madvīryam bhūtadhātrī vahatu*. Pārvatī at this curses the gods not to be able to beget children on their wives and the earth to be polyandrous:

ततोऽम्बिकाऽतिकुपिता शशाप सुखविघ्नतः ।  
स्वस्त्रीष्वप्रजसो देवान् भुवं चानेकभर्तृकाम्॥<sup>5</sup>

When we compare the incident as described in the *Kumārasambhava* with the one in the *Kumārasambhavacampū* we find that the latter omits the Agni episode altogether, it straightway presents the gods, including the goddess earth,



before the primeval couple, Śiva and Pārvatī while they are engaged in love-sports and it is the earth which at Śiva's instance carries his seed. This appears rather naive lacking the finesse of the master writer with which he had approached it. To admit a host of gods and a goddess in the strict privacy of Śiva and Pārvatī would simply be revolting to more developed taste. It also would look incredible as to how they could land themselves there. There is no mention in the work anywhere that they had been permitted entry. To descend on the couple, whatever the urgency prompting it, while it is engaged in love-sports betrayed a height of impropriety. It looks strange as to how our author could not see through it. It is precisely to guard against it that the genius of Kālidāsa had invented the episode of *Agni*, and the guise for it of a pigeon. A bird could enter the privacy of the apartment, and not a god or a human being. It is a different matter if it is found out later and its true form discovered. Kālidāsa adopts a clever device here for conveying the message of the gods to the Lord. All this means that even if somebody had to approach the Lord he had to do it discreetly. And this has precisely been done in the *Kumārasambhava*. Again, to ask the earth to carry the seed in the very presence of Pārvatī looks rather indecorous. Everything said and done, one cannot help feeling here that the naturalness characterizing the description of the incident in the parent poem is missing in its adaptation. A departure from the primary narrative would be welcome only if it leads to some improvement in it. As it is, no improvement is visible in it, hence no need for the departure from the old narrative.

Now, a word about the language of the poem. It is generally of a very high order. It is characterized on the whole by the qualities of perspicuity, sweetness and grammatical accuracy. Furthermore, it has the classical ring about it. While going



through it one feels as though one is going through the work of an older period. At places the author's style reminds us of that of Bāṇa and Subandhu especially where he indulges in paranomasia, e.g.,

यत्र च महादेव इव हिमखण्डपाण्डरे पुरुषोत्तम इवोत्फुल्लसरसीरुहलोचने,  
कमलासन इवोपगतहंसमण्डले सुरलोक इव सुपर्ववंशाधिष्ठाने...वैकुण्ठ इव  
हरिणाधिष्ठिते सत्यलोक इव सहिरण्यगर्भे हिमोत्पत्तिभूमावप्य-  
हिमहिते गङ्गाप्रभवेऽप्यभीष्मे (हिमालये) पुण्डरीकाक्षवक्षस्तट इव वनमाला-  
लङ्कृते काव्यप्रबन्ध इव नानावर्णधातुविचित्रे...परशुराम इवाधरितराज-  
मण्डले महाकासार इव सर्वतोमुखविचलत्पुण्डरीके ।<sup>7</sup>

अथ स मन्मथः हैमवत्याम् अधित्यकायां वैयाघ्रचर्मास्तरणं  
देवदारुतरुवेदिकामध्यमध्यासीनं  
समाधियोगसमुचितावस्थानसुन्दरतराकृतिं भुजङ्गमोन्नद्धजटाकलापभासुरं  
कर्णसक्तद्विगुणाक्षसूत्रवलयं कण्ठप्रभसंसर्गाधिकनीलां रौरवीं त्वचमादधानं  
नासाशिखरविन्यस्तेष्वत्स्तिमिताग्रताराविस्पन्दितपक्ष्मलाक्षित्रितयम्  
अम्बुवाहम् इवावृष्टिसंरंभम् अपामाधारमिवानुत्तरङ्गम् अन्तारुद्धप्राणानिलतया  
प्रदीपमिव निवातनिष्कम्पम् ऊर्ध्वोद्भासिनीभिर्ललाटनेत्रज्वालामाला-  
भिर्ग्लपयन्तमिव मृणालसूत्रसुकुमारान् बालेन्दुमयूखान् निषिद्धाखिलकरण-  
प्रचारम् आत्मन्येवात्मानम् अवलोकयन्तं भगवन्तमन्तकान्तकमद्राक्षीत् ।<sup>8</sup>

Sometimes the author presents in beautiful prose a paraphrase of what the older poet has said in verse. The paragraph reproduced below as a specimen:

सन्ततनिष्यन्दमानतुहिनासारधौतरक्तं पदमपश्यतामपि किरातानां  
नखरायुधनखरन्ध्रमुक्तमुक्ताफलान्येव विभिन्नवनकुम्भिकेसरिपदवी-  
परिज्ञानहेतवः सातपशुङ्गाश्रयणमेवाधःसानुगतसिद्धानां दृष्टिबाधानिवारणं,  
धातुरसन्यस्ताक्षरा भूर्जत्वच एव सुरसुन्दरीणामनङ्गलेखाः, कीचकरन्ध्रेषु  
दरीमुखोद्गतसमीरपूरणमेव किन्नरगणोपगानं, कण्डूलवैतण्डकषणोद्-  
भूतसरलगन्ध एव सानुसुरभीकरणपटुः, वनितासखवनेचराणां ज्योतिर्लता  
एव सुरतप्रदीपा, अतिघनजघनपयोधराणामश्वमुखीनां तुहिनदुर्गमेऽपि मार्गे  
मन्दमेव गमनम्... ।<sup>9</sup>



is nothing but the following half a dozen verses of Kālidāsa put in prose form with some abbreviation and a change of wording here and there:

पदं तुषारस्रुतिधौतरक्तं यस्मिन्नदृष्ट्वाऽपि हतद्विषानाम् ।  
 विदन्ति मार्गं नखरप्रमुक्तैर्मुक्ताफलैः केसरिणां किराताः॥  
 न्यस्ताक्षरा धातुरसेन यत्र भूर्जत्वचः कुञ्जरबिन्दुशोणाः ।  
 ब्रजन्ति विद्याधरसुन्दरीणामनङ्गलेखक्रिययोपयोगम्॥  
 यः पूरयन् कीचकरन्ध्रभागान् दरीमुखोत्थेन समीरणेन ।  
 उद्गास्यतामिच्छति किन्नराणां तानप्रदायित्वमिवोपगन्तुम्॥  
 कपोलकण्डूः करिभिर्विनेतुं विघट्टितानां सरलद्रुमाणाम् ।  
 यत्र स्नुतक्षीरतया प्रसूतः सानूनि गन्धः सुरभीकरोति॥  
 वनेचराणां वनितासखानां दरीगृहोत्सेकनिषक्तभासः ।  
 भवन्ति यत्रौषधयो रजन्यामतैलपूराः सुरतप्रदीपाः॥  
 उद्वेजयत्यङ्गुलिपार्ष्णिभागान् मार्गे शिलीभूतहिमेऽपि यत्र ।  
 न दुर्वहश्रोणिपयोधरार्ता भिन्दन्ति मन्दां गतिमश्वमुख्यः॥<sup>10</sup>

Occasionally the *Kumārasambhava* idea contained in two or three verses is put by our author in one single verse:

दक्षावज्ञानमुक्तस्वतनुरथ सती पूर्वपत्नी पुरारे-  
 रुत्साहेनेह नीतावजनि हिमवता श्रीर्यथा मेनकायाम् ।  
 आसीदाज्ञाप्रसादो ववुरपरजसो वायवः शङ्खशब्दात्  
 पाश्चात्या पुष्पवृष्टिर्जननदिनमभूत् प्राणिसौख्याय तस्याः॥<sup>11</sup>

The *Kumārasambhava* verses are:

अथावमानेन पितुः प्रयुक्ता दक्षस्य कन्या भवपूर्वपत्नी ।  
 सती सती योगविसृष्टदेहा तां जन्मने शैलवधूं प्रपेदे॥  
 सा भूधराणामधिपेन तस्यां समाधिमत्यामुदपादि भव्या ।  
 सम्यक्प्रयोगादपरिक्षतायां नीताविवोत्साहगुणेन सम्पत्॥  
 प्रसन्नदिक् पांसुविविक्तवातं शङ्खस्वनानन्तरपुष्पवृष्टि ।  
 शरीरिणां स्थावरजङ्गमानां सुखाय तज्जन्मदिनं बभूव॥<sup>12</sup>



In spite of the metre employed by our author being a bigger one, some brevity in condensing the idea of three verses in one, is no doubt noticeable here.

By far the most striking instance of how the Campū attempts a paraphrase of the *Kumārasambhava* verses can be had from the following well-known Kālidāsan verse:

स्थिताः क्षणं पक्ष्मसु ताडिताधराः  
पयोधरोत्सेधनिपातचूर्णिताः ।  
वलीषु तस्याः स्खलिताः प्रपेदिरे  
क्रमेण नाभिं प्रथमोदबिन्दवः॥<sup>13</sup>

which is found in the Campū as:

क्षणं स्थित्वा पक्ष्मस्वथ निपीड्याधरदलं  
ततो वक्षोजोर्ध्वस्थलपतनचूर्णीकृतिभृतः ।  
स्खलित्वास्या रम्याकृतिवलिषु पश्चाच्च तिसृषु  
प्रपन्नास्तं नाभीकुहरमथ नूत्नाम्बुपृषताः॥<sup>14</sup>

Though the language of the work is on the whole easy and simple, the author does go in for some recondite or obscure expressions here and there. Thus he uses *bhūvalaripu*<sup>15</sup> for king, *sutrāman*<sup>16</sup> for Indra, *vadikriyākarmān*<sup>17</sup> for *abhivādana*, (*vadi*=*abhivādana*, *vadi*=*abhivādane*), *niketabhūmi*<sup>18</sup> for a covered place, *pragunīta*<sup>19</sup> for *āvr̥tta*, (repeated), *tāra*<sup>20</sup> for *śuddha*, pure, auspicious, *aṣṭāpada*<sup>21</sup> for gold, *śilādajanus*<sup>22</sup> for Nandī, *lekha*<sup>23</sup> for deity. In line with the above is his use of words which are structurally peculiar for the sense intended of them. They are: *diṣṭabhūmi*<sup>24</sup> meaning one 'to whom a seat is offered', *dattāsanah*, *sthānajñatvacanah*<sup>25</sup> 'one who possesses the expert knowledge of marking an aim', *sthāna*=aim, *ahāryasamānadhairya*<sup>26</sup>, 'one whose even ordinary or normal patience cannot be disturbed', *samāna* =ordinary or normal, *garīyasī* in *viśīrṇaparnāvr̥ttitā* *tapahsthitir garīyasī*<sup>27</sup> meaning hindrance, obstruction, *pitṛmatā*<sup>28</sup> with the permission of the father, *mata* standing for *anumata* or



*anumati*. At a couple of places in the work one comes across elliptical construction too, e.g. *kalpa* for *kalpavṛkṣa* in *kalpaprasavamṛdulam*<sup>29</sup>, *śāmbhavaḥ* for *śāmbhavaḥ karaḥ* in *nijanābhideśanihatas tu śāmbhavo dharaṇīdharendrasutayā sakampayā rurudhe*.<sup>30</sup> Occasionally a word in the work is altered due in all probability to metrical exigencies. A rather interesting instance of this is found in the line :

पत्न्यौ वाल्लभ्यमस्या हिमगिरिदुहितुर्मनकायाः स्वमातुः<sup>31</sup>

where the name *menā* is altered to *menakā* though the latter is the name of a particular nymph. The editing of the work also leaves something to be desired. A few readings in it are definitely corrupt and need improvement, e.g., *drṣṭyā* in *drṣṭyā nūtanayeva śuṣkasarasīmatsyāṅganā tarpitā*<sup>32</sup>, *nāga* in *saivam maṅgalatūryanāgaruciram snātā*<sup>33</sup>, *nihata* in *nijanābhideśanihatas tu śāmbhavaḥ*<sup>34</sup>, *krīḍaty ekām* in *krīḍaty ekām triyāmām iva divasagaṇāny anaiṣīt sukhātmā*<sup>35</sup>, where obviously *vṛṣṭyā*, *nāda*, *nihita* and *krīḍann ekām* respectively, would be the correct readings. In an isolated instance *jātaṁ kalpaprasavamṛdulaṁ śekharaṁ sarvaṁ eva*<sup>36</sup>, *śekhara*, the masculine, is found used in the neuter. In an equally isolated instance the two words, though in construction, are used far apart from each other:

यथाप्रदेशसङ्गता भुजङ्गमा विभूषणी-  
 बभूवुरेष नूतता शरीरमात्रगोचरा ।  
 फणामणिप्रभा तु या पुरा बभूव सैव सा  
 शिरःस्थितो विधुः परं कुतो भवान्न नूतनः॥<sup>37</sup>

*eṣa* in the second line is in construction with *vidhuḥ* in the fourth, both being intercepted by a number of words. In the verse immediately following the above there seems to be the defect *adhikapadatva*, excess of words. The verse in question reads:

साधारणे सति महेशसमाश्रयेऽपि  
 भस्मेन्दुचर्मभुजगोषु विधुं विष्णुम् ।



भस्माजिनादि पररूपमवाप नेन्दु-  
रन्तःस्थिता मलिनता किमु तत्र हेतुः॥<sup>38</sup>

“While the ashes, the moon, the skin and the serpents all in common attach themselves to Śiva, it is the ashes, the skin, etc. with the exception of the moon, that assume a different form and not the moon. Is it due to the impurity settled within?”

Now, here *vidhum vihāya* and *nenduḥ* convey one and the same idea. One of these could easily have been dispensed with.

The work is marked by a couple of typical Taddhita formations which cannot be considered unusual in the composition of a South Indian whose love for them has found an echo in as early a work as the *Mahābhāṣya* of Patañjali which says: *priyataddhitā dākṣiṇātyāḥ*. As specimens we may mention *dhaurandhari*<sup>39</sup>, *pārampari*<sup>40</sup>, *svācchandya*<sup>41</sup>, *sauvarga*<sup>42</sup>, *sāvitra*<sup>43</sup>, *sautrāmaṇa*<sup>44</sup>, *sāhasra*<sup>45</sup>, *aunnatya*<sup>46</sup>, *vaiyāghra*<sup>47</sup>, *aibha*<sup>48</sup>, *kṣauma*<sup>49</sup>, *tārtīyika*<sup>50</sup>, *sauvarṇa*<sup>51</sup>, *vāllabhya*<sup>52</sup>, *śārvara*.<sup>53</sup> Of these, the use of the feminine suffix *niṣ* after the Taddhita formations, *dhaurandharya* and *pāramparya* is uncommon.

One of the special features of the work is the occurrence in it of some of the lines which can easily pass off as good sayings. A few of the typical ones of these are reproduced below by way of illustration:

1. मानैषिणो ह्युन्नताः<sup>54</sup>
2. प्रभूणां प्रायेण स्वाश्रितेषु स्वफलपरतया गौरवं चञ्चलं स्यात्<sup>55</sup>
3. असत्कथा श्रुता हि पापकारिणी<sup>56</sup>
4. शुद्धयर्थं यदधिष्ठितं सुकृतिभिस्ततीर्थमाचक्षते<sup>57</sup>
5. कुटुम्बिनां प्रकृतयः कलत्राश्रयाः<sup>58</sup>
6. दुष्प्रधर्षः खलूग्रः<sup>59</sup>

The work has as many as 11 metres. The author seems to have a special fascination for the Śārdūlavikrīḍita. He composes in this metre the bulk of his work, 123 verses out of a total of 202 verses. Of the remaining 10 metres he uses Mālinī in 19, Anuṣṭubh in 15, Pṛthvī in 13, Pañcacāmara in 12, Upajāti in 8,



Śikhariṇī in 5, Bhujaṅgaprayāta in 2 verses, while Āryā, Svāgatā, Mandākraṅtā, Mañjubhāṣiṇī and Vasantatilakā each, he uses only once. Except the *yatibhaṅga* in the following few verses there is no violation of the metres:

1. ब्रह्माद्यालयपूरितोत्सवसमाजोल्लासिता शोभते<sup>60</sup>
2. आपादं स्फुरदुत्तरोत्तरसमस्ताङ्गाभिरूप्यं वपुः<sup>61</sup>
3. मार्गेणात्मस्वरूपं मनसि कृतसमाधानयोगे विशुद्धे<sup>62</sup>
4. बाणानां प्रतिपन्नकल्पमिदमेवास्मच्चिरप्रार्थितम्<sup>63</sup>
5. एषाऽन्या च विडम्बना यदुद्वाहे गजारोहणे<sup>64</sup>
6. ते चाकाशमथातिनीलिमसमुत्प्लुत्योपजग्मुस्तदा<sup>65</sup>
7. उच्चैः संलापधावद्रथरथिकविमुक्ताशुगाच्छादिताभ्रम्<sup>66</sup>
8. इन्द्रो मन्दारमालामदित मनसिजायेक्षमाणः सहर्षम्<sup>67</sup>

As far as the arrangement of the words, *padaśayyā*, is concerned it is simply exquisite, answering very correctly the description of *ruciramṛdupadatva* and *sālankāraca-matkriyārasapadatva* for his Campū by the author. It has delightful alliteration which sometimes produces a jingling effect, e.g.

1. अस्ति स्वस्तरुवृन्दसुन्दरतरच्छायोल्लसत्कन्दरक्रीडत्किन्नर-  
मानिनीजनमनःस्वाच्छन्धसाक्षात्कृती<sup>68</sup>
2. तदनु स द्विजनुः कदा वा सुतनुमिमां शशिशेखरः.....समाश्रयिष्यत  
इतीङ्गितज्ञः<sup>69</sup>
3. अथ स भगवान् अन्तकान्तकः अतिधवलैर्दशानांशुभिर्मुकुटतटघटित-  
सुधादीधितिकान्तिम् उपचिन्वंस्तान् सप्तर्षीन् प्रत्यभाषत<sup>70</sup>
4. प्रणम्रससुरासुरास्फुरितमौलिरत्नप्रभापिशङ्कितपदाम्बुजौ प्रभवतां  
उमाशङ्करौ<sup>71</sup>

Among the other figures of speech used in the work mention may be made of Apahnuti, Sandeha, Sahokti, Arthāntaranyāsa, Upamā and Utprekṣā, the latter two being the most frequent. The author's conceiving the Himālaya as the dark spot of the full moon, Pārvatī as the string of gems, *ratnaśalākā*, the widowed Rati consoled by a voice from the space and waiting for an end to her travails as a fish in a dry pond



refreshed by a fresh shower, and the digit of the moon waiting for the night-fall, are good illustrations of Upamā. The earth emitting vapours on account of fresh showers at the end of the summer, the seeing by the Himālaya of the Saptarṣis as a shower without a cloud or a fruit without flower, Pārvatī with her face scented by the smoke of the lājas (fried rice) as the lotus-stalk with an autumnal lotus made fragrant with the sweet smell of *lodhra* brought by bees, the stars as the drops from the moon, Arundhatī as the success incarnate of penance, present a few of the good illustration of Utprekṣā in the work.

Sometimes a chain of a figure of speech is employed to emphasize a point. Thus the great joy experienced by the Himālaya on the unexpected advent of the Saptarṣis is expressed by means of three Utprekṣās. The Himālaya feels as transformed as a fool turned wise, as a thing made of iron turned into that of gold, as someone from the earth uplifted to heaven.

The author also occasionally draws word-pictures with the help of his imagination.

While describing the make-up of Lord Śiva at the time of his marriage he imagines the things normally associated with him to be the constituents of his make-up: his ashes are the cosmetics, *aṅgarāga*, his chain of skulls, the wreath of flowers for the head, his tiger and elephant skins, the pair of clothes, the third eye, the forehead-mark, *tilaka*, and the serpents, the ornaments.

Among the many descriptions found in the work it is in the description of the battle between the gods and the demons that we find far greater originality on the part of the author. How life-like is the fling of the demons at the gods can be seen from the following verse:

नेदं नन्दनकाननं विशसनं नैताः सुपर्वाङ्गना-  
स्तीक्ष्णाः शस्त्रपरम्पराः समुदिताः प्रत्यर्थिमर्मच्छिदः ।  
नैतत्सत्त्वसृग्वसान्ननिकरक्रूरं महायोधनं  
नायं गौतमदारजारचरितो नेताऽसुरस्तारकः॥<sup>72</sup>



“This is not a Nandana park, it is a slaughter house, these are not the celestial damsels but accumulated piles of sharp-edged weapons which pierce the vitals of the enemies. This is not a sacrificial session but a great battle dreadful on account of mass of blood, marrow and arteries. This is not Indra, the paramour of the wife of Gautama, but the leader, the demon Tāraka.”

The demons also indulge in the cat-calls at the gods which look so real and life-like by the quick flow of the words:

अग्नेऽन्नं वह वाहि वात विपिने पर्जन्य गर्जाम्बरे  
मृत्योऽमर्त्यजनेषु गच्छ धनद त्वं कोशगेहे वस ।  
वस्वादित्यगणा भवन्ति भवतां श्राद्धक्रियासु क्रमाः  
नो युद्धेष्विति सैनिका दितिभुवां देवानवामंसत॥<sup>73</sup>

“Agni, carry food; Vāta, blow in the forest; Parjanya, thunder in the sky; Mṛtyu, go to the mortals; Kubera, confine yourself to the treasury; Vasus and Ādityas, go to attend the Śrāddha ceremonies, and not to the battle-field. Thus the soldiers of the demons slighted the gods.”

The Campū has quite a few of the Rasas: Śānta in the description of Śiva and Pārvatī practising penance, Karuṇa in Rati's lamentations at the loss of her husband, Śṛṅgāra in its variety of Vipralambha at the discomfiture of Pārvatī at the burning of Cupid and of the variety of Sambhoga in the description of love-sports after Śiva-Pārvatī wedding, Hāsyā (very briefly) in love-dalliances of the divine couple and Vīra in the battle between the gods and the demons.

Though the story in the work in the main is the same as that of the *Kumārasambhava* and though much of the verse or the prose portion in it is a paraphrase of the verses of Kālidāsa, it is not devoid of an individuality of its own. It attempts at retelling the *Kumārasambhava* in its own words. It is an attempt, where the setting is that of the reteller while the backdrop to it is that of the older work. The result: The words and expressions from Kālidāsa's poem peep out into this work even in the new frame. A reader who has studied the *Kumārasambhava* has it in his



unconscious mind. While going through the Campū, he is comparing it all the time and much to his interest and curiosity finding it well-rendered. The fly over from verse to prose and vice versa, the characteristic-in-chief of a Campū, acts as a relief to him.

As a first attempt at retelling the *Kumārasambhava* in a different literary form by a scion of the princely family of South India with a good sprinkling of his own exquisite composition, the Campū provides real pleasure to connoisseurs.

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## Tavāsmi Dāsaḥ\*

Divided in two parts, the First and the Second, the Pūrvabhāga and the Uttarabhāga with 83 and 73 stanzas in each respectively, it is a Khaṇḍakāvya by Vaneshwar Pathak. For its First Part the poem bases itself on the story of the penance of *Pārvatī* as described in the Fifth Canto of the *Kumārasambhava*. For the Second Part it depends mainly on the story of the Śiva-purāṇa.

### Theme

Having realized that Śiva cannot be won over by her beauty on his having burnt Kāma, Pārvatī decides to practice severe penance and goes for the purpose to an Himālayan peak with her friends Jayā and Vijayā. Śiva comes to know of it from the sages, its fame having spread among them and reaches the Āśrama of Pārvatī (in the guise of a Brahmacārin) to test her. Received there with all courtesies, he comes to know from Pārvatī's friends the purpose of her penance. Happy inwardly he begins to speak ill of Śiva. Unable to stand this, Pārvatī gets ready to go out avoiding thus the hurting of the sentiments of a guest who she thinks does not understand the reality of Śiva. As Pārvatī is about to leave, the happy Śiva assumes his own form, holds Pārvatī by hand and tells her that he has been won over by her penance and that he being her slave, *dāsa*, from then onwards



would not permit himself anything unpleasant for her. Saying this, he leaves for his Āśrama. Himālaya happens to come to Pārvatī's Āśrama from somewhere and comes to know of the happy event. Extremely pleased he takes his daughter home.

With the idea of marrying Pārvatī Śiva sends the Seven Seers, the Saptarṣis, to the Himālaya to beg for her hand. Beaming Himālaya decides about the date of the marriage through his priest and hands over the Lagnapatrikā, the calendar for the auspicious moment, to the seers. The date decided for the marriage is the fourteenth day of the dark fortnight of the month of Fālguna. Under instructions from the Seven Seers the marriage is solemnized through Vedic rites and a reception is arranged the usual way. Śiva had sent the marriage invitation to Viṣṇu, Brahmā, Indra and other gods and requested them for their presence on the occasion along with their families. Bṛhaspati officiates as the priest at the marriage. With the Svastivācana, the utterance of the auspicious words by Bṛhaspati, the Maṅgalagītas, the singing of the auspicious songs by Sarasvatī and the sākṣatacumbana, the kissing of the paddy, by Lakṣmī as also the sound of the Damarus and Dīṇḍimas by the Gaṇas, the marriage party of Śiva makes a start for the palace of the Himālaya. All the gods and seers invited for the marriage attend it with the exception of the sun and the moon who being otherwise busy sent their good wishes through Viṣṇu with regrets for their absence. The Himālaya receives the marriage party with his people to the accompaniment of music the dance of the Śiva's serpents whereby is a sight to see. Pārvatī's mother Menā sees it and shouts for Nārada. With such a frightful sight she is reluctant to marry her daughter to Śiva. She is somehow persuaded for it by the divine seers. Bṛhaspati, the great poet, the preceptor of the gods, regales all those present in the wedding hall with his fresh poetic compositions. Two grammarians then begin to



engage themselves in Śāstrārtha. Viṣṇu dissuades them from doing so.

At the time of the wedding a barber woman brings Pārvatī to the wedding hall and makes her sit by the side of Śiva. Pārvatī's elder brother along with his friend the Ocean performs the auspicious fried rice ceremony. The Ocean gives many a costly gift to the bride and the bridegroom. After the Kanyādāna, the ceremony of the giving away of the girl in marriage, Bṛhaspati performs the rite of pronouncing the gotras, the *gotroccāra*. Śiva along with Pārvatī then enters the *kautukagrha*, the pleasure house where Pārvatī's friends crack jokes and provide enjoyment.

Marriage over, the guests are honoured with sumptuous meal, etc. at the reception hall. They move about the Himālaya in their vehicles and spend three days in happiness. After the fourth day rite Śiva takes leave of the Himālaya and proceeds with his newly-wedded wife Pārvatī to his abode of Kailāsa. There as the couple reaches the gate, Lakṣmī blocks it. Smiling Śiva presents her with the necklace which the Ocean had earlier offered him. He then dismisses the marriage party and accepting the invitation of Brahmāṇī, Indrāṇī, Śāradā and others sets up his home in all happiness, being a house-holder now, with his wife Pārvatī.

### Critical Appreciation

Before making an attempt at the critical appreciation, it may be mentioned that it is only for its First Part that the poem in question is relevant to the present study. It is in this that it retells the story of the First Canto of the *Kumārasambhava*. The author seems to attach considerable significance to it. He provided the title to his work from it only. This is as it should be. Unless Śiva were to have been won over, the marriage and what follows it would not have been possible. That is the key to all subsequent



developments. Pārvatī's hard penance and her steadfastness in her resolve to have Śiva for her ultimately bear fruit when Śiva proclaims himself as her slave; *tavāsmi dāsaḥ*, the Kālidāsan expression picked up by the poet to serve as the title to his work. The First Part is a very faithful reproduction of the Kālidāsan episode by our poet. Recounted as it was by the master poet, there was little scope for our poet to show his originality. It is in the Second Part that he could have greater leeway and freedom to introduce something of his own. The marriage ceremony he made in the same way it is celebrated among the upper caste Hindus in U.P. and Bihar with all the rites and rituals, some of them typically local, like the kissing of the unhusked rice, discussion among scholars much in the form of Śāstrārtha, the blocking of the gate, etc. The writing of the Lagnapatrikā and Gotroccāra, mentioning of the Gotra of the bride and the bridegroom, too are as they are in the present-day marriage. All this is the originality of the author.

One of the principal characteristics of the work as a poem is its Yamaka in which it abounds. Not being laboured generally, it has naturalness about it with an appeal of its own. A few of the more noteworthy of the instances of it are reproduced below by way of specimen :

1. भवमना विमना भववस्तुषु<sup>1</sup>
2. उदकवासमुवास सुखं निशि<sup>2</sup>
3. विजयया जयया स ददृशे<sup>3</sup>
4. तनुमितोऽनुमितोऽथ यथा शमः<sup>4</sup>
5. स्मरहरं विजयाऽऽह हरं ततः<sup>5</sup>
6. भवभवैर्विभवैर्भुवि राजते<sup>6</sup>
7. त्वमसि नः शुभकामनयाऽनया<sup>7</sup>
8. द्रुतमनङ्गमनङ्गतयाऽकरोत्<sup>8</sup>
9. स्मरमना विमना अभवभद् गृहे<sup>9</sup>
10. कमलयाऽमलया च भवेदियम्<sup>10</sup>



11. नहि भवेऽविभवे कुरुतां मनः<sup>11</sup>
12. तव सखी वरयेन्न रयेऽवरम्<sup>12</sup>
13. कृतवतीमशिवे च शिवे रतिम्<sup>13</sup>
14. तपति मानसमानमसद्वचः<sup>14</sup>
15. स्मरहरो न हरो विदितरत्वया<sup>15</sup>
16. स्मरहरस्य रहस्यमजानता ।<sup>16</sup>
17. श्रुतिरियं सहते न तव श्रुतिम्<sup>17</sup>
18. नयवर्ती भवतीमहमर्थये<sup>18</sup>
19. विधिविदां गुरवे गुरवे ददौ<sup>19</sup>
20. वरं वरं नाहममुं न मेने<sup>20</sup>
21. शङ्करं शङ्करम्<sup>21</sup>
22. वारयन् विवदमानमानसौ<sup>22</sup>
23. त्वमसि का भवती भवती च का<sup>23</sup>
24. क्व सखिता सखिता विमुखे जने<sup>24</sup>
25. त्रिभुवने विदिता विदिता गुणैः<sup>25</sup>
26. विषमलोचनलोचनजोऽनलः<sup>26</sup>
27. कृतमुमेऽसुलभं सुलभं त्वया<sup>27</sup>

It is not only in Yamaka, even in Anuprāsa the author shows his forte. It is employed by him rather frequently with a very happy effect as can be seen from the following :

1. भवत्परिचयप्रवणे श्रवणे हि नः<sup>28</sup>
5. बटुजनाऽवचनारचनासहा<sup>29</sup>
8. प्रेषिताश्च मुनयोऽर्थपण्डिता  
वेदशास्त्रविषयैश्च मण्डिताः<sup>30</sup>
9. पाणिपीडनविधेः सरीतिका  
गीतिका समभवत् सुखश्रवा<sup>31</sup>
10. प्रेम्णा शङ्करजायया गिरिजया<sup>32</sup>
11. शिवशिवासद्भावनाभाविताः<sup>33</sup>

The author is fairly strong on the side of Prosody employing as he does a number of metres. The whole of the First Part with the exception of the last six verses he composes in Drutavilambita.



Of the six verses he uses Mālinī in two (verses 80-81), Upendravajrā in one (verse 82), Pṛthvī in one (verse 83) and an unfamiliar metre<sup>1</sup> not listed in works on prosody and presumably the poet's creation. It is in the Second Part that he is more prolific. He uses in it Rathoddhatā (verses 1-8, 16, 21, 24-26, 31-35, 39, 41, 45, 47, 48, 51, 56, 58, 60, 71, 72), Drutavilambita (verses 9, 18, 22, 29, 30, 68), Varṇśastha (verses 10, 12, 43, 61, 62), Pañcacāmara (verses 11, 54, 55), Upajāti (verses 17, 52, 53, 63-67, 70), Pṛthvī (verses 20, 36, 44), Āryā (verses 23, 50), Svāgatā (verse 37), Upendravajrā (verses 38, 75), Śārdūlavikrīḍita (verses 40, 74), Śikhariṇī (verse 57), and a couple of unfamiliar metres not listed in works on Prosody and presumably the products of the poet's inventing genius (verses 27, 28, 68, 73 and two stotras (verses 19, 42) in free verse. His favourite metres seem to be Drutavilambita and Rathoddhatā which cover a substantial part of his composition. It is interesting to see him come back to Rathoddhatā again and again after foraying into other metres in the Second Part.

In spite of Prosody being his strong point, the poet does permit himself here and there metrical violations, e.g., in *Vijayayā Jayayā ca sa dadṛśe*<sup>34</sup> the metre being Drutavilambita *da* should have been *guru*; in *nanṛtur vapuṣi tasya sarvataḥ*<sup>35</sup> the metre being Svāgatā the initial *na* should have been *guru*; in *ratnākaro 'pi vividhopahāraiḥ*<sup>36</sup> the metre being Vasantatilakā *pi* should have been *guru*; in *pragrhya sandade sutām Harāya svām manoramām*<sup>37</sup> the metre being Pañcacāmara *ya* of *Harāya* should have been *laghu* which it is not on account of the following conjunction of *s* and *v*, in *kautukagrham agāt Śivo varaḥ*<sup>38</sup> the metre being Rathoddhatā *ka* of *kautuka* should have been *guru*.

The texts on Prosody allow short vowel of the preceding syllable to be treated as *guru* optionally when followed by *hra* and *pra* : *hre pre vā*, when in terms of conjunction that they have



they would have normally been treated *guru*. This options the author exersizes in at least three places in his work :

- (1) अनुमतिं पितुरेत्य प्रसेदुषः<sup>39</sup>
- (2) सपवने च प्रवर्षति वारिदे<sup>40</sup>
- (3) अथ प्रियं वचनं बटुरब्रवीत्<sup>41</sup>
- (4) योग्यो भवति प्रथमां कौतुकगृहे<sup>42</sup>

According to rules of Prosody Sandhi is necessary between the final vowel of the First Pāda and that of the initial of the Sceond as also between the last one of the Third and the initial of the Fourth respectively. This the poet ignores at a couple of places as can be seen from the following :

- (1) सपवने च प्रवर्षति वारिदे  
उदकवासमुवास सुखं निशि ।।<sup>43</sup>
- (2) इयमनादृतमौक्तिकलालसा  
अनलसा तपसि स्थिरमानसा ।।<sup>44</sup>
- (3) शिवममुं परिवेत्ति न ते सखी  
अत इयं तपसेऽस्ति कृतोद्यमा ।।<sup>45</sup>
- (4) समभवत् कथमत्र शिवे रता  
अशुभलक्षणके शुभलक्षणा ।।<sup>46</sup>

Unconventionality and innovation are noticeable in the poet's vocabulary at places. In an isolated instance it is a made-up word as Kudhrajā<sup>47</sup> for Pārvatī, *jā*=born of, *kudhra*=mountain. In two others it is a touch of Hindi idiom : *pariṇaye mama ko 'sti bhavan bhavān*<sup>48</sup> which only is a Sanskrit rendering of the Hindi expression *mere vivāha ke bāre meṁ āp kaun hote haiṁ* and new coinages like *kara-peṭikā*<sup>49</sup> for handbag, *aṅghripa*<sup>50</sup> for socks, *mastakāmbara*<sup>51</sup> for turban, *pākageha*<sup>52</sup> for kitchen (in older Sanskrit it is always *mahānasa* or *rasavatī*). In an isolated instance it is Sanskritization (or could it be restoration to its original form?) of the Hindi word : *jananivāsa*<sup>53</sup> for *janvāsā*. In one instance Pārvatī's mother Menā is called Menakā<sup>54</sup>



Though the poet has good command over expression he does permit himself, happily only at very few places, aberrations the more glaring of which are the Sandhi with a Vocative as in *ṛtam Ume 'sulabham sulabham tvayā*,<sup>55</sup> the use of *sumanas* as *sumana* as in *vāraṁ vāraṁ surabhi sumanaiḥ*<sup>56</sup> and the use of Perfect with reference to one's own self which is inadmissible on account of its prescription in Parokṣa as in *varaṁ varaṁ nāham amuṁ nu mene*.<sup>57</sup> In *svālayaṁ mamur ime Śivālayaṁ*,<sup>58</sup> *mamuḥ* seems to have been used in the sense of 'thought' in which case a form like *menire* should have been used. *√Mā* nowhere has the sense 'to think'. Probably there was confusion in the mind of the poet between *mā* and *man*. The use of Samskr̥tā in the feminine as the name of language is improper,<sup>59</sup> Daṇḍin having clearly indicated its gender while speaking of it : *Samskr̥taṁ nāma daiivī vāk*<sup>60</sup> which is neuter and which is invariable.

Sometimes the poet permits himself unnecessary words which could on certain occasions be for metrical padding only as *su* in *kamalabhūr api haṁsasuvāhanaḥ*<sup>61</sup> or *tad* in *sa Himavān api viśrutim āgataḥ*,<sup>62</sup> *sā Śārada sendirā*<sup>63</sup> where it does not refer to anything mentioned previously, or *ka* in *upāyaka* as in *yadi śṛṇoṣi tadartham upāyakam*.<sup>64</sup>

Though the construction is generally happy and fluent, it would have gained a bit in felicity with a slightly better choice of words. The poet could have easily put his (which could have given a happy Yamaka)

- (1) शिवमवाप्तुमनन्यमना उमा  
नहि बबन्ध मनो भववस्तुनि<sup>65</sup>  
as  
भवमवाप्तुमनन्यमना उमा  
नहि बबन्ध मनो भववस्तुनि  
and  
सुखेन कैलासगिरौ न्युवास<sup>66</sup>



as

सुखेन कैलासगिरावुवास

Since the work is in part an adaptation of the *Kumārasambhava*, it should not be unusual to find in it the ideas of the latter in different words which may just be its paraphrase. The *Kumārasambhava* idea

अद्य प्रभृत्यवनताङ्गि तवास्मि दासः

क्रीतस्तपोभिः<sup>67</sup>

the port puts in the words

निजकठोरतपस्क्रियया क्रयो

मम शिवस्य कृतः कृतिनि त्वया ।

अयमतस्तव किङ्करतां गतः<sup>68</sup>

A charming *Khaṇḍakāvya* *Tavāsmi Dāsaḥ* depicts the story of Śiva and Pārvatī, the practice of penance by the latter to win the former for her and the marriage between the two with a fluency which is very rare. It is indeed a treat to go through the work which cannot but captivate the heart. It also is excellent as an adaptation of the Fifth Canto of Kālidāsa's classic, the *Kumārasambhava*.

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## Kālidāsaśaṅgītam

It is a small book of 20 pages. Published in 1973 by the Banaras Hindu University, it is a collection, divided on the basis of theme, into five parts, called Kusumas or Flowers, of verses from Kālidāsa's works rendered, as the title itself would indicate, in music, though there is indication of the Rāgas in only the first two Kusumas. As per a statement in the inner title page the collection represents excerpts from Kālidāsa's literature in all the three languages, Sanskrit, Prakrit and Apabhraṁśa which is rich in poetry, drama, dance and music. It is presented according to Bharata's technique of Grāmamūrcchanā in all forms of music—group or solo songs, dance and acting (silent). The selection of the matter was done by L.O. Joshi. Adviser to the Vice-Chancellor of the B.H.U. Sanskrit dialogues in the Second Kusuma and their music setting was provided by Prem Lata Sharma, Head of the Department of Classical Music in the B.H.U. and its translation and editing was done by Rewa Prasad Dwivedi of the Faculty of Oriental Learning and Theology of the same University.

The work begins with four Maṅgalaśloka drawn from four different works of Kālidāsa, the Raghuvamśa, the Vikramorvaśīya, the Mālavikāgnimitra and the Abhijñānaśākuntala to be sung as per the indication provided along with each in Rāgās, Bhūpālī, Śaṅkarā, Hamīr and Kedāra respectively. The only exception for these śloka is the *Rtusamhāra* from which eleven verses are reproduced next along with the indication of the Rāgas to carve



a dance drama out of it. This forms the first Kusuma of the work. The Second Kusuma presents five Prakrit and Apabhraṃśa verses from the *Abhijñānaśākuntala* and the *Vikramorvaśīya*. Since the verses are unconnected with each other, an indication of their context is provided in Hindi. An introduction to them in the form of a dialogue is also provided by Prem Lata Sharma where apart from their context such questions as to why the songs should be sung in Prakrit and Apabhraṃśa and not their Sanskrit rendering are effectively answered. Equally effectively answered is the point of the place of song in a drama by quoting Bharata :

गीते प्रयत्नः प्रथमस्तु कार्यः  
शय्यां हि नाट्यस्य वदन्ति गीतम् ।

It is pointed out that Bharata has used Prakrit for songs called Dhruvās while Kālidāsa has used both Prakrit and Apabhraṃśa for them as also other types of songs. It is better to sing them in the language they are composed rather than in their Sanskrit version :

संस्कृतशय्याया गानं तु नैवात्र कल्पितम् ।  
किञ्च शय्यापेक्षया मूलमेव ज्यायः ।

First is taken up for singing the Dhruvā from the *Abhijñānaśākuntala*. It is pointed out that because of its indicating a deeper meaning, it is of the variety of Āpekṣiki-Dhruvā. It is :

अहिणवमहुलोलुवो तुमं  
तह परिचुम्बिअ चूअमज्जरिम् ।  
कमलवसइमेत्तनिव्वुदो  
महुअर! विम्हरिओ सि णं कहम् ॥

There is reproduction next of four songs from the *Vikramorvaśīya* from its first Act of which the first two beginning with the *sahaariduhkhaliddhaam*<sup>1</sup> and *cintādumbhiamānasiā*<sup>2</sup> are mentioned as the examples of the Āpekṣiki and Naiskramiki



Dhruvās respectively, the former indicating the two girl friends by means of the pair of she swans : *haṁsīyugalarūpeṇākṣiptasya sakhīdvayasya*<sup>3</sup>, the latter having been sung at the time of the exit of the girl friends : *sakhīdvayasya niṣkramaṇakāle*<sup>4</sup> and thus deriving their name thematically or contextually. Next there is reproduction of an Anyokti where by way of an elephant King Purūravas is referred to. It begins with *piavirahakilāmiavaaṇo*.

It is pointed out here that the song would look nice in male voice only. After this a song in the form of a reply is put forth: *phalihasilāalanimmaṇijjharu*, etc. Finally is presented a song from the second Act of the Mālavikāgnimitra : *dullaho pio me*, etc.

In the Third Kusuma the Mālavikā dance is presented. The Fourth Kusuma reproduces verses from the Raghuvamśa depicting Sītā's banishment and her message. The Fifth Kusuma entitled Mahākāla Āratī reproduces a verse from the *Meghadūta* which makes a reference to the incident that has prompted the editor to give the above title to it :

अप्यन्यस्मिञ्जलधर महाकालमासाद्य काले  
स्थातव्यं ते नयनविषयं यावदत्येति भानुः ।  
कुर्वन् सन्ध्याबलिपटहतां शूलिनः श्लाघनीया-  
मामन्द्राणां फलमविकलं लप्स्यसे गर्जितानाम् ॥

This is preceded by seven verses from the *Meghadūta* just to introduce this though they have nothing to do with Mahākāla Āratī. In addition, a couple of verses from other works of Kālidāsa in praise of Śiva follow forcing us to conclude that the editor was interpreting Mahākāla Āratī in the broader sense of songs in praise of Śiva. In that state introductory verses from the *Meghadūta* describing Yakṣa's banishment, his request to cloud to carry his message to his beloved, etc. are clearly out of place. If to present the Mahākāla Āratī, as described by Kālidāsa, was the aim here and the introductory verses were to serve that in the



form of providing context to it, the following verses collected at random from different Kālidāsan works are misfit. Even though the verses in Kusumas III and IV have no indication of the Rāgas in which they are to be sung, unlike the preliminary Maṅgalaśloka and the verses in Kusumas I and II the natural presumption is that they too are to be set to some tune or the other because of their inclusion in the *Kālidāsaśaṅgītam*. The programme was presented according to our information at the Kālidāsa Samāroha at Ujjain in 1973 where all the songs included in the booklet were rendered in one Rāga or the other.

The attempt in setting Kālidāsa's verses to tune, though not the first of its kind, is commendable. Kālidāsa's verses have a music of their own. When it is combined with the Śāstric music, the effect is bound to be superb.

With better selection of verses and equally better editing the monograph would have added much to its utility. An altogether a mediocre attempt in which three celebrities collaborated, it is salvaged by its only brilliant feature, its music.

## REFERENCES

1. p.10.
2. *ibid*.
3. p. 11.
4. p. 19.



## Śakuntalopākhyānam

It is reproduction in a century of verses of the theme of the *Abhijñānaśākuntala* of Kālidāsa by a fourteen year old Tenth class student Sharat Chandra Vasistha and is published in July-September, 1975 issue of the *Samśkr̥ta Ratnākara* from New Delhi. The Śataka or the Śataslokī as it is alternatively titled in brackets, is a remarkably mature work for the age of the young one who seems to be possessed of rare poetic talent, the Pratibhā or the Śakti of the Sanskrit rhetoricians, which arises out of the impressions of the previous births, the *prāgjanma-saṁskāras* to which the young one himself makes a reference in the context of his poetic creation inspite of his not having studied the Śāstras and acquired mastery over the language in one of the needlessly apologetic introductory stanzas to the poem which for its sheer flow can very well put the more well established of the poets to shame :

बालोऽस्मि शास्त्रेष्वकृतश्रमोऽस्मि  
वाचां रहस्येऽपदुरस्मि चापि ।  
तथापि काव्ये मम वाग्विलासाः  
प्रागजन्मसंस्कारवशात्प्रवृत्ताः ॥<sup>1</sup>

It is natural for him to feel unsure of himself at his age and to appeal to critics to be patient with him, should they meet with errors in his composition :



नूनं भवेयुः खलितानि मेऽत्र  
 कृतौ बहूनीति विदां वरेण्याः ।  
 स्वाभाविकौदार्यगुणेन युक्ताः  
 सत्यं भविष्यन्ति मयि क्षमार्द्राः ।<sup>2</sup>

The fact of the matter is that the work is remarkably free from errors, grammatical or otherwise, except for the one violation of metre in verse 39 where the fifth syllable should have been long.

Even for the hundred verses the young poet has employed a variety of metres showing his intimate acquaintance and grasp of Sanskrit Prosody. He begins with *Indravajrā* but passes on to *Upajāti* in the very next verse which continues to the following verse. He reverts to *Indravajrā* from this onwards till verse 9 when he comes to *Upajāti* again. Verse 8 he composes in *Upendravajrā*. He continues to alternate between *Indravajrā*, *Upendravajrā* and *Upajāti* till verse 49 with the exception of verses 36 and 41 which he composes in *Śālinī*. He switches to *Anuṣṭubh* from verse 50 and continues with it till verse 99. He closes his composition with *Mālinī*.

Since he had to summarize the entire theme of the Seven-act *Kālidāsa* play he had to hurry through, e.g., the incident of *Durvāsa*'s curse he introduces suddenly with the name of the sage also missing :

कुञ्जेषु रम्येषु परिभ्रमन्ती  
 वेलामनैषीत् जनकप्रतीक्षा ।  
 तातागमात् प्राङ् मुनिनागतेन  
 शप्ता सरोषेण तिरस्कृतेन ।<sup>3</sup>

Soon thereafter he picks up. The curse and the softening of the sage by *Śakuntalā*'s friends to timing it to the sight of an identification ornament he reproduces more steadily :



यं त्वं विमूढा हृदयेऽनुरक्ता  
 ऽवमन्यसेऽत्रातिथिमागतं माम् ।  
 सोऽसौ प्रयत्नेन विबोधितोऽपि  
 स्मरिष्यति त्वां न कथञ्चनाऽपि ।।<sup>4</sup>

बालानुनीतः स मुनिर्महात्मा  
 शापस्य कालं नियतं चकार ।  
 दत्तोर्मिकः स्मारितपूर्ववृत्तः  
 कान्तस्तदास्याः परिचेष्यतीमाम् ।।<sup>5</sup>

None of the highlights of the theme the young poet omits, all that is there worth mentioning he mentions : Duṣyanta's coming upon a hermitage in the chase of a deer, the intervention in its behalf by the hermits, their invitation to him to come to the hermitage, his meeting Śakuntalā, his marrying her, Durvāsas's curse, repudiation of Śakuntalā by Duṣyanta, her being lifted up from his court by Menakā and her deposit in Mārīca's Āśrama, the discovery of the ring through a fisherman, his capture by policemen, his release and reward by Duṣyanta, Duṣyanta's recollection of Śakuntalā, his pining for her and sketching her portrait, Mātali's invisible attack on the jester, his appearance later and conveying the message of Indra to help him against the Daityas, Duṣyanta's leaving for heaven and stopping over while returning from there at Mārīca's Āśrama, his noticing Sarvadamana and his reunion with Śakuntalā, his return to the earth with both.

The young poet takes care that he remains faithful to the original. Just as a specimen may be mentioned his description of the incident of the protective rosary which is a true replica of the same in the parent work :

मणिबन्धाच्च गामस्य रक्षाकरण्डकं गतम् ।  
 समीपस्थं च तद्राजा पस्पर्शाज्ञानतो वशी ।।



विमर्दात्सिंहशावस्य परिभ्रष्टं करण्डकम् ।  
 अविकारं च तद् दृष्ट्वा तापस्यौ विस्मयं गते ॥  
 एषाऽपराजिता नाम समये जातकर्मणः ।  
 मारीचनौषधिर्दत्ता भाषतेऽन्यतरा तयोः ॥  
 वर्जयित्वा किलैतां नु नात्मानं पितरौ तथा ।  
 गृह्णाति कश्चिदप्यन्तःपतितां पृथिवीपते ॥  
 गृह्णाति पुरुषोऽन्यश्चेत् स्पृशत्येतामथापि वा ।  
 मारीचस्य प्रभावेण सर्पो भूत्वा दशत्यमुम् ॥<sup>6</sup>

As can be seen from the above stanzas, in the simplicity of diction they have the epic and the Purāṇic touch.

The young poet in the closing stanza terms his attempt as *bālacāpala*, a childish prank. If more of our young people were to play such a prank on society, the world would be a much better place to live in!

## REFERENCES

1. verse 3.
2. verse 4.
3. verse 21.
4. verse 22.
5. verse 24.
6. verses 92-95.



## Meghaviḷāpaḥ

Composed by *Deepak Ghosh* it was first published in Vol. LIII. Nos. 1-6, May-October, 1970 issue of the *Sanskrit Sahitya Parishat Patrika* of Calcutta as one of the five *Vilāpakāvyas* collectively called *Vilāpapañcikā*, the poems that bemoan something or the other. It was published in book form in 1991. The poet takes the cue for composing his work from the description of the luxurious mansion of the Yakṣa in the *Maghadūta* in contrasting it ruefully with his own dilapidated house with his sleepless worn out wife cursing him for her misfortune and an old invalid lady piercing the heart with her shrill coughing. While on the one hand the great poet composes a poem at the sight of a cloud, our poet gets scared at it for it may damage the garden around the house giving a shock to his wife who would look at it with tearful eyes having tended it as her son. The condition of the house being what it is, it will have to be vacated during the rainy season. The rains over, the poet would be back to it to find it lashed by rains and in total disorder. With his poverty, his life full of wants, he presents a pathetic figure.

This small poem of twenty four stanzas is a beautiful word picture of a poor man given to a life of want, as generally is the case of one belonging to the lower middle class family in India. The rainy season is no occasion for him for mirth or merriment.



It brings with it its own problems and accentuates the misery and hardship. The poem is one of the most effective of the socio-economic studies that have appeared in recent times in Sanskrit. It mirrors in the most poignant manner the life of a man weighed down with indigence and penury who, being tired of it now physically and mentally and being condemned to live it feels like a bird with its wings clipped or a lute with its string broken or an elephant sunken in mud :

क्लान्तध्वस्तः सतनु समनो भग्नपक्षो विहङ्गः  
काचिद् वास्मि स्तिमितरणना छिन्नतन्त्री विपञ्ची ।  
भेकानां वा पदविदलितो नित्यनृत्योपहारो  
भ्रान्तः श्रान्तो विपुलवपुषा पङ्कमग्नो गजोऽहम् ।।

When feeling scared of further hardship he throws up his hands in despair and thinks that he is totally a lost case with no hope of redemption :

शापान्ते चेत् पुनरपि भवेत्सङ्गतं यक्षभाग्यं  
कान्ताभीष्टं सनयनजलं सन्ततं स्वश्रिया वा ।  
मद्भाग्यं हा ! नहि नहि सखे ! कान्तया धिक्कृतं सत्  
शापान्मुक्तं विगतदुरितं श्रीपदं जातु पश्येत् ।।<sup>2</sup>

His misery leads him to a point of no return.

The poet's description of his poem being based on the *Meghadūta* is probably due to its following the same style and the metre and in drawing the inspiration, in all probability, for describing the pathetic condition of the poor man—'I' of the poem is symbolic of him—from the description of the pathetic condition of the Yakṣa and the Yakṣī in that work which with the further inspiration, as pointed out by him in so many words in the beginning of his poem, for the contrast in the life style of the



two, the semidivine Yakṣa of Kālidāsa and the poor middle class householder of the present poem.

The language and the expression in the poem are simply excellent.

## REFERENCES

1. verse 22.
2. verse 24.



## Kālidāsarahasyam

It is a small kāvya by S.B. Warnekar of the variety of Khaṇḍakāvya. Divided in eight Prakaraṇas it weaves in each verse of it a line or two from the verses of Kālidāsa. It is refreshing to see here Kālidāsan Similes and expressions culled from his works and used by the great poet in different contexts being utilized in his praise. In the first Prakaraṇa known as the Prastavanāṣṭaka the author addresses the master poet in the following words :

त्वामर्चयेऽहं खलु तावकीनैः  
पुष्पैरिवेतैः शतघोपमानैः ।  
कल्पद्रुमं पूजयितुं किमन्य-  
द्रुमप्रसूनान्युचितानि तानि? ।।

"I worship thee with thy hundreds of standards of comparison serving as flowers. Are the flowers from other trees fit for offering worship to the desire-yielding tree?"

As an instance of a line or two being woven from the works of Kālidāsa and his very Similes being employed for him, may be mentioned the following verses :

त्वत्स्तोत्रपद्यस्तबकैस्त्वदीयैः  
पदोपमानैर्घटितो ममाऽयम् ।  
चित्रं न चेद् भाति समप्रकाशः  
प्रवर्तितो दीप इव प्रदीपात् ।।



न ख्रिस्तपूर्वे शतकेऽभवस्त्वं  
ख्रिस्तोत्तरे वा प्रथमे तुरीयै ।  
भवो हि लोकाभ्युदयाय येषां  
ते त्वादृशा जातु न कालबद्धाः ॥

The well-known incident of the German poet Goethe dancing in ecstasy as he had finished reading the translation in English of Śākuntala is described by the poet in the following words:

अनूदितं नाटकमुत्तमं ते  
पठन् स शार्मण्यकविर्नर्त ।  
लोकान्तरस्पृक्पदपुष्पधन्वन् !  
अहो बतासि स्पृहणीयवीर्यः ॥



## Meghacchāyā

It is a shadow poem, the *chāyākāya* with a verse below each of that of the *Meghadūta* whose shadow only in some part, in an expression or two or only in an idea or a word or a couple of words it carries by Sukhamoy Mukherji. The poem has as many verses as the *Meghadūta*, 118 in all, which it purports to reflect. Apart from following the diction; it also is in the *Mandākrāntā* metre, and, as stated above, reflects an expression or an idea of the model before it; it is for all practical purposes an independent poem in its own right and not merely a pale shadow of another work as can easily be seen from one or two instances which are being reproduced here by way of specimen :

*Meghadūta* :

धूमज्योतिःसलिलमरुतां सन्निपातः क्व मेघः  
सन्देशार्थाः क्व पटुकरणैः प्राणिभिः प्रापणीयाः ।  
इत्यौत्सुक्यादपरिगणयन् गुह्यकस्तं बभाषे  
कामार्ता हि प्रकृतिकृपणाश्चेतनाचेतनेषु ।<sup>1</sup>

*Meghacchāyā* :

दिष्ट्या त्वं मे नयनविषयं प्राप्तवान् वारिवाह  
स्निग्धश्यामद्युतिरसि यतः श्रीमदाश्वासनं मे ।  
योन्यर्गूढं वहसि सलिलं वायुना चोदितः सन्  
सन्देशार्थं किमपि स मया नश्यसि प्राथुर्यमानः ।<sup>2</sup>



Here the *chāyā* is only in the *yācanā* part. In the *Meghadūta* it is *yāyāce*, in the *Meghacchāyā* it is *prārthyamānaḥ*. There is similarity of sound in *sandeśārthāḥ* and *sandeśārtham* as well but not that of sense.

*Meghadūta* :

रत्नच्छायाव्यतिकर इव प्रेक्ष्यमेतत् पुरस्ताद्  
वल्मीकाग्रात् प्रभवति धनुःखण्डमाखण्डलस्य ।  
येन श्यामं वपुरतितरां कान्तिमापत्स्यते ते  
बर्हेणेव स्फुरितरुचिना गोपवेषस्य विष्णोः ।।<sup>3</sup>

*Meghacchāyā* :

सूर्यालोकैर्ज्वलितवपुषो व्योम्नि कृष्णप्रभस्य  
ज्योत्स्नाभिश्च स्तिमितरजनीमूर्च्छिताभिः सितस्य ।  
तेजोरागैर्नियतमुभयोः सन्ध्ययो रक्तभासः  
प्रेक्षिष्यन्ते जलधर जनाश्चित्रवर्णश्रियं ते ।।<sup>4</sup>

Here the dark (form of the) cloud mentioned in the *Meghadūta* as *śyāmavapuḥ* is referred to as *kṛṣṇaprabha(sya)* and its lustre, *atitarām kāntim āpatsyate* as *jvalitavapuṣaḥ*. *Ratnacchāyāvyatikaraḥ* is also hinted at by the word *citravarṇaśriyam*.

The rest is all independent of the great work.

*Meghadūta* :

जालोद्गीर्णैरुपचितवपुः केशसंस्कारधूपै-  
र्बन्धुप्रीत्या भवनशिखिभिर्दत्तनृत्योपहारः ।  
हर्म्येष्वस्याः कुसुमसुरभिष्वध्वखेदं नयेथा  
लक्ष्मीं पश्यन् ललितवनितापादरागाङ्कितेषु ।।<sup>5</sup>

*Meghacchāyā* :

आलोक्य त्वां सुभगदयिताः सौधवातायनस्थं  
प्रत्यासन्ने प्रणयिनि जने तत्र सौभाग्यदर्पात् ।  
स्पृष्ट्वा स्पृष्ट्वा कनकवलयसङ्गिभिर्व्यग्रहस्तै-  
र्यास्यत्यग्रे सपदि विलसद्दिद्युन्मेषलौल्यम् ।।<sup>6</sup>



Here the *chāya* is only in the reference to the *lalitavanitāḥ* of the *Meghadūta* as *subhagadayitāḥ* in the *Meghacchāyā*. The rest is all the author's.

The poem follows the *Meghadūta* in its theme. Its beginning, however, is very abrupt and completely unconnected. It is strange to start a *kāvya* with इत्थम्

इत्थं दूरादभिनववधूसङ्गमाद् विप्रलब्धः  
 सेहे दुःखान्यसकलधृतिः सोऽधिकं दुःसहानि ।  
 संमोहाद्वा प्रणयिनि जने सन्निकृष्टेऽन्यथा वा  
 कार्यभ्रान्तिर्भवति महतामप्यपभ्रंशनिष्ठा ।।<sup>7</sup>

Kālidāsa at least makes a reference to a certain Yakṣa. The poet following him is just content with the pronoun सः. The cloud also he does not mention as such. For that too he has the pronoun and this time it is एनम् : दृष्ट्वा चैनं निबिडगगनश्याममार्दीकृतात्मा<sup>8</sup> unmindful of the fact that the form एन is permissible only in अन्वादेश, the reference once again to a thing which has been referred to once already vide, Pāṇ. द्वितीयाटौस्वेनः (2.4.34). The same unconnectedness and use of the pronoun is noticeable in the verse : तस्याः स्रोतोविमलसलिले मण्डलेनावगाह्य<sup>9</sup>. There is no mention of any नदी, river, prior to the use of तस्याः to which it may refer; सर्वनाम्नां सन्निहितपरामर्शित्वम् । It appears the *Meghadūta* is too much present in the mind of the author and he is able to connect his words with those from that work. In the present instance the *Meghadūta* verse under which the छाया with तस्याः occurs refers to the Vetravati in the context of its water. The same Vetravati is at the back of the mind of the author when he uses तस्याः. But this certainly is not fair to readers. His work is not, as said earlier, a paraphrase of Kālidāsa's work. It is not necessary to print it verse for verse along with the *Meghadūta* just for the detection of an expression or an idea in some form or the other from the master work which could be left to the



good sense of the discerning reader. That the work is *chāyā* is no apology for such incoherences or such anomalies as where the first half of the stanza has no connection with the second one, e.g.,

ग्रामेष्वात्मप्रगुणसलिलैरङ्कितेषु प्रसन्नैः  
संकूजदिर्भर्निभृतविहगैर्गीतरम्यान्तरेषु ।  
यत्र स्त्रीणां विधुरमनसां विप्रवासात् प्रियाणा-  
माश्वासाय त्वमपि भविता लोककान्तप्रकाशः ।<sup>10</sup>

But this disjointedness persists upto a certain point only. Once the take off stage is over, the poem picks up its threads and then everything looks normal.

As Arthāntaranyāsas the author makes certain general statements which are very happily worded. A few of these may well be reproduced here by way of specimen :

- (1) प्रेमणोऽसाध्यं किमपि न भवेत् साधवश्चेत् सहायाः ।<sup>11</sup>
- (2) अत्युत्सुकानां सत्त्वावाप्तिः कथमपि सतां श्रेयसो गौरवाय ।<sup>12</sup>
- (3) अन्योन्येषां रसविनिमयात्साधवः सिद्धिमन्तः ।<sup>13</sup>
- (4) प्रायः स्त्रीणां विरहि हृदयं कल्पते संशयाय ।<sup>14</sup>
- (5) प्रत्यासन्ने प्रणयिनि जने सर्वमाह्लादनं स्याद्  
दूरीभूते सकलमपि तत् कल्पते दूषणाय ।<sup>15</sup>
- (6) स्त्रीणां शश्वद् रमणविरहो दुःसहक्लेशहेतुः ।<sup>16</sup>
- (7) सन्तः प्राणप्रशमनविधौ तत्परा हि प्रियाणाम् ।<sup>17</sup>

The originality of the author even though following the *Meghadūta* makes itself felt in some of his own fancies which are refreshingly charming. The separated lover while providing points of identification of his house to the cloud refers to a water-fall wherein finding her face broken up by agitated waves his wife burst into laughter again and again :

तस्योपान्ते वहति सततं निर्झरश्चाम्बुवाहै-  
र्नीलच्छायाप्रसरसुभगैर्नीलतोयप्रवाहः ।



यस्मिन् दृष्ट्वा निजमुखरुचिं कौतुकात् शीर्यमाणां  
वीचिक्षोभैरसकृदपि मे गेहलक्ष्मीर्जहास ।।

According to our poet the rainbow in the cloud is nothing but the feathers of the peacock, *barhabhāra* compounded, *pindita*.<sup>19</sup>

While Kālidāsa speaks of the Yakṣī busy either with making offerings, or drawing the sketch of the lean figure of the Yakṣa as she thought he would be or enquiring of the Sārikā in the cage whether she, his darling, remembered him, our poet imagines her to be looking at her sad companions or calling out to her vital airs, *prāṇas*, as to with what she, separated from her lover, is to console herself :

पश्यन्ती वा प्रियसहचरीः सन्निषण्णाः पुरस्ताद्  
दुःखेनार्ताः सहृदयतया मूढवाक्यानुबन्धम् ।  
क्रोशन्ती वा स्फुटितहृदयोद्गारिभिर्बाष्पभारैः  
प्राणान् ब्रूत प्रियविरहिता केन वाश्वासयामि ।।<sup>20</sup>

While Kālidāsa's Yakṣī, about to sing a song carrying the name of the Yakṣa by placing the Viṇā in the lap, forgets the tone-combinations composed by her, the Yakṣī of our author reads with tearful eyes something of the poetry of earlier poets which she had recited time and again along with her husband :

काव्यार्थं वां विबुधरचितं कोविदैर्गीतपूर्वं  
काले काले पठितमसकृत्सार्द्धमात्मप्रियेण ।  
प्रत्यासन्नं किमपि च पुनः सास्रदृष्टिः पठन्ती  
कस्यैव स्यात् प्रणयिविरहे प्रीतये काव्यबन्धः ।।<sup>21</sup>

It is first as a curio that one goes through the *Meghacchāyā*, to discover in what form or the other, the original gets retouched in it. Once the curiosity is over, one likes to go through it to enjoy its beautiful poetry, its charming diction and its natural flow.



## REFERENCES

1. Pūrvamegha, verse 5.
2. *ibid.*
3. *idid.*, verse 15
4. *idid.*
5. Pūrvamegha, verse 33.
6. *ibid.*
7. verse 1.
8. verse 2.
9. verse 25.
10. verse 16.
11. verse 9.
12. verse 12.
13. verse 25.
14. verse 86.
15. verse 93.
16. verse 94.
17. verse 104.
18. verse 80.
19. verse 82.
20. verse 88.
21. verse 89.



## Kālidāsiyam

It is the only kāvya of its kind in Sanskrit literature. Unlike the normal run of kāvyas it is divided in four Parts, Khaṇḍas. Its author Vaneshwar Pathak of Ranchi had been a regular participant for twenty long years in the Kālidāsa Samāroha, the Kālidāsa Festival organized annually at Ujjain which attracts a number of scholars interested in Kālidāsa studies from different parts of India and occasionally even from abroad. The Samāroha which continues to this day is a mixed affair which apart from Seminars organizes lectures by eminent Kālidāsa specialists, the poetic symposia, the exhibition of Kālidāsa-related paintings and staging of Sanskrit plays. About the plays there is no bar that it is only those of the master writer that have to be put on boards. Other Sanskrit plays are also accorded the honour. The citizens of Ujjain participate in the Samāroha in full enthusiasm owning it as something belonging to its ethos.

By being a regular at the Samāroha where he had the opportunity to interact with Kālidāsa specialists and listening to them for years the author of the kāvya under notice had developed an insight into everything related to Kālidāsa. There are certain questions about him which are a perennial source of discussion : His date and place of birth, the chronological order of the composition of his works, his priority and posteriority to certain writers, the source/s of the themes of his works and the changes he introduced in them and so on.



Pathak starts his Preface with the discussion as to how he should describe his work. For this he goes back to the great rhetorician Mammata who divides poetry in categories *vyāṅgya* and *avyāṅgya*. The *avyāṅgya* to which his composition belongs again he divides into two *citra* and *ṛtta*. While *citra* is of two kinds *śabdacitra* and *vācyacitra*, the *ṛttacitra*, the division to which the work under notice, belongs has no division. Then he takes up for discussion all that needs to be told about the life and works of the person being described.

The most interesting parts, *Khaṇḍas*, of the present composition are the first two where in the first, titled *Kālidāsa bravītu naḥ*, let Kālidāsa speak to us the author visualizes Kālidāsa appearing before him. He puts to him certain questions. The questions are:

In which part of India were you born?

Where did you play (Where did you spend your childhood)?

In which family were you born?

Who were your father and mother?

What is your date of birth?

Where did you receive your education?

Who was your wife?

Any information about your family?

It is said that you wrote seven works. Did you write any other work/s apart from these ?

Where did you write them?

Is it that because of the grace of Goddess Sarasvatī you acquired command of speech which excels that of all the others?

Of the court of which King Vikramārka were you the jewel?

Who were the earlier poets you had in mind when you wrote while starting to compose the *Raghuvamśa* that they had opened the door for entry in the description of the race of *Raghu* (*ṛtavāgdvāne*) through their works?



How come the four sons of Daśaratha helped themselves with the milk of nurses while their mothers were around?

Why was it said that at the time of the Svayamvara of Indumatī where a number of well-known kings were present that the earth has one good king in the form of the ruler of Magadha?

How was the composition of the *Kumārasambhava* interrupted in the middle and was brought to completion by some one else ? Who was that other one?

You seem to be very active in describing the burning of Kāma, the hard penance of Pārvatī and the dalliance of the newly married Śiva and Pārvatī. How come that active mode of yours suffered setback at the inopportune moment?

Your heroes and heroines represent high ideas. How come then that you took for delineation one of low calibre with majesty having taken leave of him in the first play of yours?

Why did you describe the marriage of Urvaśī, a nymph with King Agnimitra which neither the scriptures nor society allow?

Why was the daughter of Kaṇva (Śakuntalā) who was cheated by Destiny in that she was abandoned by both the father and the mother at the time of her birth was made to suffer the curse?

Why should the Himālaya, the centre piece of the actions of all your works is so dear to you?

The Yakṣa having been banished from Alakā spent the period of exile in the hermitages of the Rāmagiri. Where is that?

Why was it that the cloud was asked to make a detour not to miss Ujjayinī, a lesser known city while far more well-known were around? Why this special consideration for it?

These and other similar questions agitate the mind of the author. He wants answers to them and that too from none else than Kālidāsa himself. कालिदासो ब्रवीतु नः



On hearing this barrage of questions of the author Kālidāsa casting a meaningful look at him laughs and then takes a pause as if thinking of something and begins to speak to him with an affectionate look.

Year after year in the city of Ujjayinī in Madhya Pradesh is celebrated the Annual Day of mine. You know that city is very dear to me. I go there with a happy mind to see the learned scholars assembled there. You also go there every year to worship me with flowers in the form of your words. I am happy with you of simple mind and therefore welcome you. The learned scholars come there from far and near and carry on discussion about me. How come then your inquisitiveness about me has not ended? If there is special liking of a person for something the wise try to seek the reason for it. That is what precisely happened in the case of Ujjayinī as also the ruler of Magadha. Scholars set about working on the thesis that there should be some connection of me with the ruler of Magadha. The Himālaya occupies the centre stage of many an incident in my poems and plays. The connoisseurs infer therefrom my partiality towards it. I am known the world over by the name Kālidāsa. With the ending *dāsa* going with me the Bengalis treat me as one from their region while others attribute it to my having acquired the name to my having exceptional command over speech through the grace of Goddess Kālī. The Mithilā scholars believe that Uccayittha near Venipatti in Bihar is the place where I spent my childhood. There is a view that I was one of the nine jewels in the court of King Vikramāditya, the annihilator (lit. enemy) of the Śakas (*Śakāri*) from whom I received the great honour of Kavikulaguru. There is a tradition that associates me with Vikramārka which does not help solve the question of my date of birth for there have been many kings of that name. At this point Kālidāsa takes a break and with a pause as if thinking of something, resumes his speech. Noticing



the verse वेद्यास्त्वत्तो नखपदसुखान् प्राप्य वर्षाग्रबिन्दूनामोक्ष्यन्ते मधुकरश्रेणि-  
दीर्घान् कटाक्षान् some scholars of sorts associate me with a harlot.  
Basing themselves on Simhalese tradition that I had met with  
death at the hands of a harlot some scholars of South India  
propound the view that I lived in her house while the fact is that  
I was born in a Brāhmaṇa family. I left my house early enough  
and went away from my parents. The reason was my being total  
dud which was a source of great pain to them (parents). There  
is a tradition that I had composed a play called Kālidāsa to  
which you have traced my utter foolishness. *Merutuṅga* in his  
work assigns a learned princess as my wife who became the  
cause primus of the great fame of me, the ignoramus. In this  
way a number of views have found expression from a number of  
scholars. I go on listening to all this again and again in all  
amusement with no trace of disquiet. Just as there is a plethora  
of views about my date and place of birth and other things there  
is also a divergence of views about my works. Some say it was  
one, some say it were two, some others say it were three. With  
this stops Kālidāsa and comes to an end the Second Part  
(Khaṇḍa).

In the above part Kālidāsa envisioned by the author had  
just reproduced the views of scholars about the questions raised  
in the First Part (Khaṇḍa). In the Third Part (Khaṇḍa) he (the  
author) proceeds to give his own views about them. But before  
that he pays obeisance to Mahākālā who has His abode in  
Avantipurī (*Ujjayani*) on the banks of the river Śiprā. In verses  
that have heavy dose of the expressions of the master poet he  
expresses that he is unequal to the task he has taken in hand. The  
literature of Kālidāsa is as vast as the ocean. So is his life-  
account. In verses that are the outpourings of a devotee he  
speaks of the poet about whose date of birth he does not know,  
as a mater of fact, nobody knows, nor does he know about his  
birth-place, nor about his parentage, nor about his family, nor



about his works, nor about his activities, nor about the range of his knowledge of disciplines. The analysis of his works throws up the information that the following three are his great favourites, Alakā, the abode of the Yakṣas, the city of Ujjayinī and the mount Himālaya. The last one finds detailed depiction in both of his Mahākāvyas, the *Kumārasambhava* (which verily begins with its elaborate description) and the *Raghuvamśa*. The Himālaya is described in the *Meghadūta* as well. The Megha is asked to circumambulate its rock sanctified by Lord Śiva having placed His foot on it. The mount is described as the source of the Gaṅgā. The next in line among his favourites is Ujjayinī and still next *Magadha* and still next Vidarbha. In the recount of the kings Raghu is credited with the defeat of all kings. There is no mention, however, of the defeat of King of Magadha which at the time of Svayamvara of Indumatī is said to have in its ruler the great king (*rājanvatī*). Then there are Vidiśā and Vidarbha which have found warm references in his works. It is Vidiśā of all the cities which is referred to as the capital city, *rājadhānī*. The cloud is asked to tarry there for a while because it is there that he will reap the the reward of being lustful. Now about Vidarbha. The heroine of *Mālavikāgnimitra* is a Vidarbha princess. In the *Raghuvamśa* Indumatī, the Svayamvara girl is the *Vidarbha* princess. This has led scholars to claim that Kālidāsa could belong to any one of the cities mentioned above. That is the greatness of the poet that everybody lays claim on him. There are three views about his birth place, it was Ujjayinī, Alakā and the Himalāya. Of these, according to the author it is Alakā which is closest to *Kailāsa*. In the *Meghadūta* the Megha is asked to be its (Kailāsa's) guest : *Kailāsayātithis tvam syāh*. This Kailāsa is the mountain Haramukūṭa of Kashmir, which is still called by that name. In the Purāṇas Hara (Lord Śiva) is said to have undertaken a trip from Prayāga to Haramukūṭa. Alakā of Kālidāsa was at the foot of this mount (Haramukūṭa). In its place



is now the village Maṇigrāma whose remains are reminiscent of its once richness. The *Meghadūta* speaks of its palaces of jewels (*maṇis*). The girls played in it with jewels. It was here that Kālidāsa was born. It was this village, Maṇigrāma that was described by Kālidāsa by the name Alakā. In the northern part of the Himālaya there is a hill of the name of Suvarṇagiri which finds mention in the old Jain texts. Merutuṅgasūri in his work *Vicāraśreni* refers to it. This Suvarṇagiri was Alakā is the Jain tradition. Kailāsa, Alakā, Maṇigrāma and Suvarṇagiri are in Kashmir. One thing is clear thereby that Kashmir was Kālidāsa's *janmabhūmi*, place of birth, Ujjayinī was his *karmabhūmi*, *sādhanaḥbhūmi*, and *līlābhūmi*, the place of work. Migrated from Kashmir to Ujjayinī the poet had vivid memories of his birth place. He mentions a rock, *śilākhaṇḍa*, sanctified, as said earlier, by the feet of Lord Śiva. That *śilākhaṇḍa* is in Kedārabhūmi in Garhwal region of Uttarākhaṇḍa. In the lower portion of that rock is a village Kaviṣṭha. There is a rock called Kālīśilā in the temple Kālīmaṭha. It is there that Kālidāsa acquired knowledge by propitiating Goddess Kālī. The works of Kālidāsa, specially his *Meghadūta*, carry a clear imprint of Garhwal culture. The Yakṣa of the *Meghadūta* was none other than Kālidāsa. Even today Yakṣa is worshipped as a deity in Garhwal. There was a city of the name of Guptakāśī at the time of Kālidāsa. A centre of learning, it was ruled by King Śaradānanda. It was his daughter that Kālidāsa had married. This is how the historians of Garhwal think.

Now, a word about the date of birth of the great poet. The author prefaces discussion on it with mention of the uncertainty about it as in the case of his place of birth. He has not said anything about himself except the mention of his name in three of his plays. According to the author he has mentioned in the *Abhijñānaśākuntala* the name of Vikramārka as his patron along with his name. Here he (the author) is on a slippery ground. It



is not known as to which edition of the *Abhijñanaśākuntala* he is referring to. Most of the vulgate editions of the same have nothing of Vikramārka. There is a strong tradition, however, that he was one of the nine jewels of Vikrama (Vikramāditya) *ratnāni vai narapater nava Vikramasya*. Now, there have been many kings of the name or the title of Vikrama. One, the chief of the Mālava republic who carried the title Śākāri, the one after whom was named an era which is 57 years before Christ; the one who repulsed the first invasion of the Śakas; the one who re-established the glory bedimmed by the Śakas of the Vedic Dharma. The second, Śātakarṇi, the son of Gautamī, who started the Śaka era in the 3<sup>rd</sup> cen. A.D. inflicting a crushing defeat on the Śakas when they invaded India the second time. The third, Candragupta II of the Gupta dynasty who also defeated the Śakas and came to be known by the titles Śākāri and Vikramāditya. Now, all these except the first one did have the title Vikramāditya but not the name Vikramāditya. Nor did the era called Vikrama start with them. The Guptas had their own era, though their period was marked by great prosperity that led to its being described as the 'Golden period of India.' The author is disinclined to place Kālidāsa in that period. He also is disinclined to dismiss the various legends associated with the great poet as without basis, based as they are on tradition, the popular notion and the folklore. He dismisses the view of those who take Vikramāditya to be an imaginary king with no existence in reality because there is no mention of him in ancient historical texts.

As for his life-account there are various legends. According to one legend he was a born idiot who was married somehow to a learned lady with the help of the Pandits. Through the inspiration of the lady he worshipped Goddess Kālī and through her grace became a great poet. The other legend is inspired by the conspiracy theory. A learned princess engaged great Pandits of her time in scholarly disquisition and defeated them. They felt



insulted and slighted. The defeat of the Pandits had made her proud and haughty. To teach her a lesson they conspired to marry her to a person who was dead fool. They went out in search of him. In their search they came across a person who was cutting the very branch of the tree he was perching on. Feeling reassured that he was the best among the fools they luring him to marry him to a princess brought him to their house. That was the time the father of the princess had asked the Pandits to look for a groom for her. The duffer was introduced as a great scholar who had taken a vow of silence for the day. The princess was to engage him in disquisition. Because of his vow of silence it had only to be in the sign language. The signs were so interpreted as to satisfy the princess. The marriage solemnized, the princess heard some sound. What kind of sound it was the princess wanted to know from the duffer who not having been able to pronounce correctly the word *uṣṭra* made her realize that she had been duped by the revengeful Pandits. She in her anger showed the door to the duffer who repaired to an Āśrama to spend the night. There under the advice of a Brāhmaṇa taking pity on him for his distraught condition, he worshipped Goddess Kālī and acquiring rare poetic genius through her grace, repaired to the princess. She on seeing him put the question 'is there any improvement in (your) speech', *asti kaścīd vāgviśeṣaḥ*. The fool turned into a great poet went away and composed three kāvyas each beginning with each of the three words uttered by the princess, with *asti* the *Kumārasambhava*, with *kaścīd* the *Meghadūta* and with *vāk* the *Raghuvamśa*. After composing these works he came back to the princess to hand them over to her with the words that since it is through her that he had been able to receive honour in the assemblies of the learned she is to him a *guru* and he would treat her from that time onwards as mother and not as wife provoking her to inflict a dire curse on him that he, who was forsaking her, his wife, would be attached



to a harlot and meet with death at her hands. As a result of this curse Kālidāsa fell in love with a harlot who brought him to her house and out of greed killed him. There goes a story in the Sīmhala country (Śrī Lāṅkā). Having heard that Kālidāsa had expressed appreciation of his kāvya *Jānakīharaṇa* the Simhalese King Kumārādāsa invited him to his kingdom and had him settle there. It was there that he came into contact with a harlot to whom he lost his heart. One day the king recited in his court a part of a stanza and announced that the one who would supply the other part to complete it, समस्यापूर्ति, would be rewarded with hundred thousand gold coins. The first half was कमले कमलोटपतिः श्रूयते न तु दृश्यते 'the appearance of a lotus on a lotus is only heard but not seen'. On hearing the king's announcement Kālidāsa got worried. It was not easy to supply the other part. He returned to the quarters of the harlot that was his abode at that time. The harlot noticed his uneasiness and enquired of him the reason for it. The poet told her all that had transpired including the prospect of reward. As he was talking to her he happened to cast a look at her and came out of his mouth words in appreciation of her eyes 'O darling, how come on your lotus-like face are seen two blue lotuses', बाले तव मुखाम्भोजे कथमिन्दीवरद्वयम्। Now, that solved the problem. That could form the remaining part of the stanza. At this point greed overtook the harlot. She thought if Kālidāsa could be got out of her way she could claim the reward. She poisoned him. With him no more, she went to the court to claim the reward. She recited the remaining part of the stanza as she had heard from Kālidāsa. The king, however, was not convinced that it could be she who would have composed the remaining part. He ordered an enquiry. The truth was out. That Kālidāsa was no more was too much of a shock to (the king him). He lost his life thereby. According to Simhalese tradition the funeral of the poet had taken place in the Matar province in Ceylone on the bank of the river Kirindi, Close to it took place the funeral of King Kumārādāsa.



There are other legends which also record Kālidāsa's attachment to a harlot. One of them is very similar to the one recounted above. There is nothing of Kumārādāsa and Sindhala in it. The back-drop of the legend is the same as it is known in Ceylone. It simply says that he incurred a curse from his wife whom he had told that he could not look upon her as his wife, she, the motivational force behind his acquiring super intelligence through the grace of Goddess Kālī whom he had propitiated through austerities at her (his wife's) bidding but as mother which had infuriated her to pronounce a curse on him to get attached to a harlot and to meet death at her hands. According to another legend it was Goddess Pārvatī that had pronounced the curse on him to get involved with a harlot who could be the cause of his death because of getting infuriated at his too explicit a description of her sexual activity. Disowned by King Vikramārka he began to live with the harlot. One day Vikramārka spoke of a *samasyā*, a portion of a stanza that had to be completed by supplying the remaining portion. It was a difficult task. Nobody came forward to undertake it. Then he had this announced to the accompaniment of the beating of drums which attracted the notice of the harlot who told Kālidāsa about it. The announcement had the incentive in the form of a reward for one who would supply the remaining portion. Kālidāsa supplied the portion and said that he would hand over the reward money to her. Overcome with greed the treacherous harlot killed Kālidāsa in the night when he was asleep. Later she conceded her crime. On hearing of the murder of Kālidāsa the king was stricken with intense grief. This anecdote figures in old Jain texts. Ācārya Merutuṅga has also referred to it in his work the *Prabandhacintāmaṇi*.

Among other anecdotes connected with Kālidāsa there is one that connects him with Priyaṅgumañjarī, the daughter of King Vikramārka who had achieved a high watermark of



scholarship that had made her so haughty as to insult any and everybody. Upset at her behaviour her teacher thought of teaching her a lesson. He contrived her marriage with an unlettered herdsman. In distress at his foolhardiness the princess turned him out. Insulted and humiliated, the fool propitiated Goddess Kālī and turned into a genius, a poet laureate. Since he was the devotee of the Goddess and was dear to Her he came to be called Kālidāsa. There is mention of the poet in the *Bhojaprabandha* of Vallālasena where he is said to have been honoured by King Bhoja, a great poet, scholar and patron of men of letters. He took great interest in Samasyāpūrti, the completion of the incomplete portion of a stanza. He would reward poets who would complete the portion to the tune of a gold coin for each syllable. Having noticed the expertise of Kālidāsa in the art he showed special consideration to him which angered other poets who conspired to bring him down in the estimation of the king by speaking ill of him—that he is involved with a harlot, that the queen also has softness for him. The king to get at the truth first turned towards the allegation of his (Kālidāsa's) stay in the house of the harlot which he found to be true. Next he wanted to examine the allegation of the queen's softness towards him. He (the king) one day was helping himself with a dish made of rice and a kind of kidney beans. Expert in putting forward the Samasyā the king asked Kālidāsa who was present there the question:

“O the master poet how come the lentil mudga, the female snake for ailments, is without chaff?” मुद्गदाली गदव्याली कवीन्द्र वितुषा कथम्। Expert in completing the incomplete portions of the stanzas Kālidāsa spoke out.

अन्धोवल्लभसंयोगे जाता विगतकञ्चुकी

‘She gave up her kañcuka, bodice in union with her lover, the rice’.

This brought smile on the face of the queen. This smile convinced the king of the truth of the allegation of the other



poets. He turned out the poet. This, however, led to the king courting illness that prompted those opposed to Kālidāsa to bring him (Kālidāsa) back fearing as they did the total disappearance of them all. With Kālidāsa back, the king regained his health and everything was hunky dory again. Vallāsenā places all the poets Bāṇa, Māgha, Bhāravi and of course Kālidāsa as the court poets of Bhoja who ruled in the 11<sup>th</sup> cen. A.D. which evidently is absurd.

In the *Rājatarāṅgiṇī* of Kalhaṇa there is description in detail of Mātṛgupta who approached King Vikramāditya to accept him in his service which he did. He won the heart of the king by his exemplary service. Observing his expertise in governance the king gave him the rulership of Kashmir. Some scholars are of the view that this Mātṛgupta was none other than Kālidāsa. He is described in the *Rājatarāṅgiṇī* as the son-in-law of the king.

Ascribing the authorship of the play *Kuntaleśvaradautya* to Kālidāsa some scholars associate the leading by him of an embassy to the ruler of Kuntala who had won the rulership of South India through his prowess. In the play King Vikramāditya sends Kālidāsa to gather information about him (the ruler of Kuntala) which he dutifully does and reports it back to him. It is not clear as to for what purpose Kālidāsa was sent as an emissary to the Kuntala court and what information he was to gather. The very fact that he composed the play *Kuntaleśvaradautya* and that there are references here and there to the embassy that he led to the ruler of Kuntala, bespeaks his skill in diplomacy and his being a man of parts. He had composed the Mahākāvya *Setubandha* which he had presented to Pravarasena, the ruler who was no other than the one who is referred to as Kuntaleśvara, the ruler of Kuntala.

Since Kālidāsa has not said anything about his own self scholars on the basis of the legends in circulation about him and



piecing together the stray references in his works which they interpreted in their own light have tried to sketch his life account. The result : There is still no certainty about it and as the situation is there probably cannot be.

After permitting himself these remarks the author proceeds to summarize all that he had said earlier with an inkling of his preference for certain views. The summary is : Kālidāsa was a Kashmirian Brāhmaṇa who not being able to win the affection of his parents on account of his being a dud left his place of birth early enough leaving behind his parents and kinsmen. His being dud did not allow him stay anywhere for a longer period. Nursing a hurt in his mind he was constantly on the move. It was in the course of his wanderings that he reached Magadha ruled by Vikramāditya who shifted his capital to Ujjayinī later. There he took up service with a keeper of rams. Since he had seen the rams at close range in the Himālaya, he tended them well which mighty pleased their owner. There was no improvement in his foolishness. Instead it got a fillip due to being with the rams. It was this extreme foolishness of his that became instrumental in his marrying a princess and acquiring unmatched learning.

The author seems to be taking a pause here. He refers to a play he had composed on the poet, which, he says he would like to put on boards with the permission of the master poet. The permission granted, he proceeds to detail its theme which is as under : Addressing Kālidāsa he says that he (Kālidāsa) got the name 'Kālidāsa' because of his acquiring unmatched learning by propitiating Goddess Kālī though his family name was Medhārudra (it is a million Dollar question as to from where the author accessed this name). It is through the name Kālidāsa that he is taken to be a devotee of Kālī, a fact that makes the Kālī-worshipper Bengalis own him while the position is that his literature does not show him a devotee of Kālī. It shows him a devotee of Śiva, Śiva-bhakta, instead. The only reference to



Kālī is Her presence at the marriage of Śiva in his *Kumārasambhava*. Here the author goes in for an altogether a new interpretation of the word Kālidāsa. Kālī he takes as 'one who has *Kāla*, *kālo* 'syāsti, 'and Kālidāsa as *Kālī cāsau dāsaś ca*, 'who belongs to Kāla, Mahākāla and who is slave of Him. At this the author says that this innovative interpretation of the name of the master poet brought smile on his face who beckoned him to proceed on. Proceeding on the author says that his devotion to Lord Śiva is noticeable in all his works. The author is of the view that the words Pārvatī and Parameśvara were the names of the poet's mother and father which he has obliquely hinted in the form of offering of obeisance to the divine parents, *pitarau*. He did not get any respect in his village nor from among his kinsmen nor did his parents love him nor did his teachers look upon him kindly. He did nowhere mention them in his works. Whether he was blessed with a child is doubtful but his works give sufficient indications that he had a longing to have one. He speaks with a heavy heart of childless fathers having their forefathers going without oblation of obsequial rice balls and water (*luptapiṇḍodakakriyāḥ*). Sarvadamana's pranks in counting the fangs of the lion cub overwhelm him. In the lamentations of Duṣyanta he seems to be giving expression to his pain of being childless. He won the grace of Sarasvatī. It is through that he became a great poet where all the fourteen disciplines, vidyās, came to rest. As goes a legend, he was turned out of the palace by the Magadha princess on discovering him to be dud to whom he had been deceitfully married through the machinations of the Pandits. With the idea of acquiring knowledge he went to an Āśrama to which repaired students from far and near. There too he was driven out in a few days because of his dullness. Sad and distraught, he went to a temple nearby. There he placed his head at the feet of Goddess Sarasvatī



and went to sleep. He saw a dream there wherein he saw the Goddess blessing him with a boon with a raised hand. The Goddess was saying.

वेदाः साङ्गा रहस्यैरतिसुवितताः कर्मकाण्डः स्मृतिश्च  
मीमांसान्यायनीत्याद्यमरकृतयो ज्योतिषस्वास्थ्यविद्याः ।  
काव्यं नाट्यं पुराणं विविधविषया लौकिकालौकिकास्ते  
जिह्वाग्रे संस्फुरन्तु त्वमपि सततं स्या यशोमण्डितश्च॥

“May there appear on the tip of your tongue the Vedas together with their auxiliaries, the Upaniṣads, the science of rituals, the Smṛtis, the immortal works on Mīmāṃsā, Nyāya, the Polity and so on, the Astronomy/Astrology, the medical science, poetry, drama, Purāṇas and the various worldly and the non-worldly lores and may you be always bedecked with glory.”

At the end of the dream he felt very happy with the boon scene etched on his mind. He had attained knowledge. Now was the time to appear in a test to be conducted in Ujjayinī court along with other contestants. He had two classmates Nicula and Diṇnāga of whom Nicula was friendly towards him while Diṇnāga was not. The test in the court proved the turning point in his life. He won fulsome praise allround. With the grace of Sarasvatī his fame spread far and wide. This made him proud and haughty. Thinking that it could lead to his downfall the Goddess of Learning assuming the form of a maid came to him casting an intent look at him with a jar on her waist. The poet stricken with passion looked at her as she too was feeling likewise. Since she was a maid, he did not feel like accepting her. He told her in harsh words,

किं मां निरीक्षसि घटेन कटिस्थितेन  
वक्त्रेण चारुपरिमिलितलोचनेन ।  
अन्यं निरीक्ष पुरुषं निजतुल्यरूपं  
नाहं घटाङ्गितकटिं प्रमदां भजामि॥



“Why are you with your face with your beautiful eyes closed looking at me with a pitcher on your waist. Look at somebody else who is of your standard. I would not like a woman who carries a pitcher on her waist”.

As a rejoinder to that the Goddess said that which was enough to bring down his pride:

सत्यं ब्रवीषि मकरध्वजकामपीड !

नाहं त्वदर्पितदशां परिचिन्तयामि ।

दासोऽद्य मे विघटितस्तव तुल्यरूपः

सोऽयं भवेन्नहि भवेदिति मे वितर्कः॥

“O smitten with love you are telling the truth but I do not approve of the bearing attributed to me. A man as handsome as you has accepted my slavery. I am toying with the idea as to whether I should accept him or not.”

Hearing these meaningful words the pride of the poet wore off. He turned humble, the humility very well noticeable in the beginning of the *Raghuvamśa*.

क्व सूर्यप्रभवो वंशः क्व चाल्पविषया मतिः

Noticing your popularity and the fame some of your compeers burning with malice took to insulting you by slapping charges against you like association with a harlot that turned some of the contemporary kings against you. On knowing the truth later they felt great remorse. Even if there could be a grain of truth in all the slander slapped at you by the jealous rivals, that would just get lost in the midst of a multitude of your qualities like the dark spot in the moon :

पण्डितानां प्रपञ्चेषु सत्यस्यांशे भवत्यपि ।

गुणानां तेऽतिबाहुल्ये दोषः सोऽभून्न हानये॥

गुणानां खलु बाहुल्ये स्वल्पो दोषो विलीयते ।

यथा चन्द्रे कलङ्कोऽसौ नैव दोषाय कल्पते॥



The author says that whatever blame that came to be attached to Kālidāsa was due to his indulgence in amorous activities due to his being united with his wife, a beautiful, youthful, supremely affluent and learned lady of the princely family and association with the princely class. For some reason he could not be with his wife for long. His pain due to separation from her was hard to bear for him. His works carry instances where this pain has found expression. That is why he has prayed for the union even of the two inanimate objects superimposing manhood and womanhood on them; of the rivers with the ocean, of the cloud with lightning. The separation from his wife had caused him a deep hurt. In the *Raghuvamśa* he made Sītā forsaken by her husband say that he should be her husband even in the next birth but let there be no separation:

जननान्तरेऽपि त्वमेव भर्ता न च विप्रयोगः

The author expresses his surprise that how could a poet enjoying amorous life turn indifferent towards worldly activities and could come to wish for himself no rebirth.

ममापि च क्षपयतु नीललोहितः पुनर्भवं  
परिगतशक्तिरात्मभूः

It could be the sorrow from the separation from his wife or his being stricken with a deadly disease of leprosy because of the curse that he courted from Pārvatī for his too detailed and explicit description of sexual encounters of hers. As the story goes, noticing him to be too sad Sarasvatī appeared before him in one night and asked him to describe the life of Lord Rāma. That would cure him of the fell disease. It was because of that that he composed the *Raghuvamśa*. Even there driven by his habit he described the amorous activities of Mother Jānakī with the result that the disease did not go away completely. Something of it stayed put at the tip of the nose. Distraught by that he left



both of his works the *Raghuvamśa* and the *Kumārasambhava* incomplete.

With this comes to an end the rather lengthy Third Part (Khaṇḍa) of 512 verses of the work. This is followed by the still lengthier Part (Khaṇḍa), the Fourth one on works of Kālidāsa, seven in all, two lyrics, two epics (Mahākāvya), three plays the themes of which the author has summarized in all skillfulness with his comments interspersed here and there in 1141 verses. A unique attempt, it deserves full plaudits.

The author starts this survey of Kālidāsan literature with the *Ṛtusamhāra* considered on all fours as the first work of the great poet when he was stepping into adulthood. There is thus some amateurishness about it. There is description of six seasons in it. The first season taken up is the summer though elsewhere it is the spring that is taken up first, That is the Yajurvedic tradition. In the *Atharvaveda* it is the summer that gets priority. Since it is the Atharva tradition that was in vogue in Kashmir, it was natural for a poet of Kashmir, as established in preceding Part (Khaṇḍa) to take up the description of summer first. That the poet did in the *Abhijñānaśākuntala* as well. The lyric has six cantos going with the number of the seasons. This is the first lyric that describes the seasons and has served as model for later poets in their descriptions of nature. The beauty of nature and the dalliances of the lovers describes the lyric side by side. In a number of verses the poet has described the seasons and in the last of the verses in the canto prayed for the happiness of the amorous gentry. With this the author starts describing seasons in brief in the words of the master poet.

The second lyric is the *Meghadūta* which in popularity is unmatched. It is the source of the succeeding corpus of dūtakāvya literature. Since *megha*, cloud, was sent in it as *dūta*, messenger, it is called *Meghadūta*. Some call it a lyric, *gītikāvya*, some *muktaka* and some *khandakāvya*. Knowing full well that the task



of carrying message is not possible with non-sentient objects, the poet still assigned the task to cloud, a non-sentient object. The reason given for this was that the lovers lose under the influence of passion the distinction between the sentient and the non-sentient which met with the approval of the rhetoricians. The route for the cloud was so designed that it would cover the entire region from the South to the North. This also provided the poet the opportunity to have a close look at nature. The author takes a line different from that of the master poet to divine the cause of separation. It was not the curse of the lord of the Yakṣas that had led to his separation for a year from his beloved but a royal command. In the solitude of the Rāmanagari hills when he spotted a cloud moving in the sky he thought of sending a message through it. By making cloud a messenger he broke a new path by following which his successors were not fearful of the attacks of the critics of the sorts of Diṇnāga. Now, the question was as to what could have been the motivating force of this imagination of him, the imagination of sending message through cloud. According to some it was Hanumān who carried the message of Rāma to Sītā in Laṅkā. According to others like Mallinātha it was the swan which carried the message of Nala to Damayanti as described in the *Mahābhārata*. But then Hanumān and the swan are sentient beings, one a monkey and the other an aquatic bird. To pick up cloud, a non-sentient object, as messenger is Kālidāsa's innovation. With his work, the *Meghadūta*, he introduced a new genre in literature.

There is another reason, as per a legend, for Kālidāsa's composing the *Meghadūta*. As the story goes, a supremely charming gardener woman dear to him would offer him a garland of excellent flowers every day. Highly pleased with this the poet one day said that if she were to like to go to heaven he would make some arrangement to send her there. The next day she came to him and said "I am ready. You send me there". To



regale her he began to compose a kāvya. After listening to a couple of verses of this she said that heaven is said to provide joy but his verses do not do that. To this Kālidāsa said that 'just as a person climbing up through stairs first feels some unease, the same is the case with his verses. Initially she would feel restless. But that is temporary. After that she would enjoy heavenly bliss. The next stanzas that he composed were very lovely. After narrating this story the author goes in for putting the Kālidāsan narrative of the *Meghadūta* in his words.

### Kumārasambhava

The tradition is that Kālidāsa composed the *Kumārasambhava* first and the *Raghuvamśa* thereafter. In designing its theme he depended on two ancient texts, the *Śiva-purāṇa* and the *Skanda-purāṇa*. There is no unanimity among scholars about this. The story is found in full or in part in many other Purāṇas like the *Līṅga*, *Vāmana*, *Vaivarta*, *Padma*, *Matsya*, *Brahmāṇḍa* and so on. It is found in the *Vālmiki-Rāmāyaṇa* as well. So is it in the *Mahābhārata*. The way it is found in the *Śiva-purāṇa* in the same way it is found in the *Skanda-purāṇa* but the verses in both differ while the fact is that a large chunk of the verses of the *Kumārasambhava* is as it is in the *Śiva-purāṇa*. It is, therefore more plausible that the source of the former is the latter. Those who subscribe to the view that the *Śiva-purāṇa* is a later work than the *Kumārasambhava* are of the opinion that it is the *Śiva-purāṇa* that borrowed the story from the *Kumārasambhava*. In the *Rāmāyaṇa* the account of the birth of Kumāra is described in detail. On a query from Rāma Viśvāmitra told him the story of the descent of the Gaṅgā on the earth. In the same context he told him of the story of the birth of Kumāra : How he assuming six mouths sucked the milk of the six mothers, the Kṛttikās. Since the word *Kumārasambhava* occurs as such in the *Rāmāyaṇa* it will not be out of point to conclude that the work (*Rāmāyaṇa*)



is the source of the *Kumārasambhava*. According to the author the superb creative genius of the master poet gifted to him by the Goddess of Learning getting sharpened with the study of the various Purāṇas, the Vedic lore, the scriptures and the kāvyas led him to compose poems and plays. With that he had access to all disciplines of knowledge. The honey bee that Kālidāsa was took honey from everywhere and created the sweet poem the *Kumārasambhava*. By savouring its taste again and again and seeing the glory of its description of renunciation and amorous activities the men of taste rejoice.

One side it is the union of renunciation and penance, the other side it is that of enjoyment and playful activities, still the other side it is the auspicious coming together of Prakṛti and Puruṣa. The author gets effusive at this point and says "O friend if you want to see the search for the Supreme One the darling of one that has got separated from one's self and the regaining of it through austerities go to Kālidāsa's work the *Kumārāsambhava* :

वियुक्तेनात्मनाऽन्वेषं प्रियस्य परमात्मनः ।  
प्राप्तिं च तस्य तपसा लोकमङ्गलकारिणीम् ॥  
द्रष्टुमिच्छसि चेन्मित्र ममेदं श्रूयतां वचः ।  
सेव्यतां कालिदासस्य कवेः कुमारसम्भवम् ॥

According to one view the *Kumārasambhava* ran originally up to the eighth canto only. Mallinātha's comment is up to that canto only. The tradition is that the poet having been cursed by Pārvatī could not complete it. The cantos beyond these eight were added by some later poet. There is description of the marriage of Śiva and Pārvatī and their sexual exploits up to the eighth canto. The marriage could lead to the birth of Kumāra. So the name *Kumārasambhava* for the kāvyas should not pose much of a problem. That is how some scholars think. But there should be the description of the birth of Kumāra to justify the title is the



view of others. This view would have obviously prevailed on the later poet to go in for composing the supplement. The author is of the view that the *kāvya*, in the present form with its seventeen cantos is that of a single poet, obviously Kālidāsa. There is uniformity of language and style in all the cantos, cantos 1—8 and cantos 9—17, a point not sustainable on closer scrutiny.

After this point the author proceeds with retelling the story of the work in line with his plan.

### **Raghuvamśa**

In sync with his style of addressing the Kālidāsa of his vision the author tells him that he had introduced his work by referring to the qualities of the kings of the Raghu race whose description he was going to undertake even though conscious of the limited scope of his intellect, अल्पविषया मतिः and the poor power of expression, तनुवाग्बिम्बः, the description being possible because of the door to it having been opened by earlier poets much like a thread passing through a gem already perforated by diamond pin :

अथवा कृतवाग्द्वारे वंशोऽस्मिन् पूर्वसुरिभिः ।

मणौ वज्रसमुत्कीर्णे सूत्रस्येवास्ति मे गतिः॥

Now, the point that is to be taken into consideration is that the master poet has not described the solar race but the Raghu race and accordingly given the name to his *kāvya*. The word *Raghuvamśa* figures in the *Vālmiki-Rāmāyaṇa* incidentally in the *Bālakāṇḍa* and the *Yuddhakāṇḍa*. That could have suggested the title *Raghuvamśa* to the poet just as the word *Kumārasambhava* in the same work for another of his poems as pointed out earlier. The poet begins his work with the words रघूनामन्वयं वक्ष्ये “I will describe the kings of the race of Raghu.” It is the description of Raghu that he first takes up. As a backdrop to that he takes up the account and the circumstances



of his birth : His father being issueless, his preceptor Vasiṣṭha divining the cause of it in his not observing the proper etiquette in not circumambulating the divine cow Surabhi which provoked her to slap a curse on him that he would not have an issue till he were to propitiate her progeny, his serving the same in all devotion for three times of seven days (twenty-one days), she, of the name of Nandinī, out to test his devotion entering a cave to savour its lush green grass, a lion taking her in its grip as a prey come to it on its own as food after the fast (*vrata-pāraṇā*), he (the king) trying to take an arrow out from the quiver (to shoot it at the lion), his arm stuck at it, the lion speaking to him in human voice to tell him of his antecedents, he being originally an attendant of Lord Śiva of the name of Kumbhodara, Lord Śiva transforming him into a lion to protect the Devadāru tree in front of him adopted by Him as His son whose bark had been rubbed off by a wild elephant by scratching its temples against it which had caused immense pain to Goddess Pārvatī, as immense as when Kārtikeya was smitten by volley of arrows of demons, it, the lion, asking the king to desist from a futile attempt, the king requesting him to let the cow go and as a recompense for it to have him as food, the cow getting propitiated by this offer of his for self-sacrifice telling him to ask for a boon, the king asking for a son on Sudakṣiṇā, the cow asking him to partake her milk by milking it in a cup of leaves, the king saying he would do so but would first like to seek the permission of the preceptor thus further pleasing her, Sudakṣiṇā getting pregnant and delivering a son in due course who was given the name Raghu. The Dilīpa narrative goes up to his performing the hundredth horse sacrifice, Indra carrying away the horse, Raghu's fight with him, his being struck with his thunderbolt, Raghu falling unconscious but regaining soon, Indra getting pleased at his fortitude in withstanding the blow of the deadliest of his weapons and though not agreeing to return the horse to save his reputation



of being the performer of hundred sacrifices offering to bestow on his father (Dilīpa) the full fruit of the sacrifice as if it had been completed in due form and acceding to the request of Raghu to have the news of the entire incident conveyed to his father (Dilīpa) through an emissary of his. The Dilīpa story is up to this point only. After that it is Raghu's and his descendants.

It was for no reason that Kālidāsa chose to term the solar race as the race of Raghu and chose to start its description with Raghu in preference to many other celebrities like Ikṣvāku, Kakutstha and so on who had done honour to it by their extraordinary exploits. He had a special corner in his mind for Raghu. He praises him sky-high through Sunandā, the lady who introduces to Indumatī the kings come from different lands for Svayamvara, the self-choice of the groom. The context is the introduction of Aja. To tell Indumatī as to whose son he is Sunandā says

आरूढमद्रीनुदधीन् वितीर्णं  
 भुजङ्गमानां वसतिं प्रविष्टम् ।  
 ऊर्ध्वं गतं यस्य न चानुबन्धि  
 यशः परिच्छेतुमियत्तयाऽलम् ॥  
 असौ कुमारस्तमजोऽनुजात-  
 स्त्रिविष्टपस्येव पतिं जयन्तः ।  
 गुर्वीं धुरं यो भुवनस्य पित्रा  
 धुर्येण दम्यः सदृशं बिभर्ति॥ (रघुवंश, 6,76-77)

"His fame had ascended to the mountains, had plunged to the oceans (i.e. reached as far as the oceans), had entered Pātāla, had gone up to the skies, was eternal (i.e. and yet extensive enough to occupy more space) and was too much to be measured by any standard".

This unique fame he had earned by his unique acts like engaging in fight Indra who had stolen the sacrificial horse of his



father withstanding the blow of his thunderbolt which nobody till then had withstood and engaging in world conquest and thereafter performing the great Viśvajit sacrifice, where all the wealth that he had amassed by sweeping it to himself he had given away thus reducing himself to such penury as to be left only with earthen pots :

पुत्रो रघुस्तस्य पदं प्रशास्ति  
महाक्रतोर्विश्वजितः प्रयोक्ता ।  
चतुर्दिगावर्जितसम्भृतां यो  
मृत्पात्रशेषामकरोद् विभूतिम् ॥ (रघुवंश, 6.75)

He was a stickler for observing the family tradition in that in his old age he gave up the reins of the kingdom handing them over to his young son Aja ignoring all his entreaties to the contrary.

There are certain questions that the author raises about this work. As mentioned earlier, Kālidāsa speaks of the door to the description of the race of Raghu having been opened by earlier poets, *pūrvasūribhiḥ*. He does not specify as to who those earlier poets were whose works served as the source for deriving the material. The critics have taken *pūrvasūris* to be referring to Vālmīki and the like. Vālmīki has no doubt described the life of Rāma that could be taken to be the basis for the description of the Rāma story in the *Raghuvamśa* though the master poet has taken liberties with it and not strictly adhered to the description of Vālmīki. Moreover, *There is no description of Raghu in the Rāmāyaṇa nor of his father Dilīpa nor of his son Aja*. There is no historical basis of the conquest of the earth by Raghu. Again, the Purāṇas have the genealogy of the kings like Ikṣvāku of the solar race. That does not match with that of the *Raghuvamśa*. Further, the Purāṇas do not have an account of the life history of the Raghu race. In the play *Pratimāṇaṭaka* of Bhāsa there is mention of kings from Dilīpa to Daśaratha but the story differs



there. There the performer of the Viśvajit sacrifice is Dilīpa and not Raghu. According to the author the entire story of Raghu Kālidāsa invented himself; it is his creation; to glorify the character he was enamoured of. His world conquest, his performing the Viśvajit sacrifice where he gave away all his possessions, the approach of Kautsa to him at that point for the fee to be paid to his teacher, his getting ready to engage Kubera in fight to draw the money from, his showering the haul of gold in his treasury without fight, his donating the entire haul to Kautsa—all this is the product of his (Kālidāsa's) fertile imagination. That is how our author thinks. It is, however, not necessary to agree with him. His is at best an *argumentum ex silentio*. That there are no works available at present which carry an account of Raghu and Dilīpa is no ground to ascribe them to the fertile imagination of Kālidāsa. It is possible that there were texts in the time of Kālidāsa which described the story of the kings of the Raghu's race that, like a large number of Sanskrit texts, got lost. The use of the plural in the expression *pūrvasūribhiḥ* is suggestive enough that there were more than one poets who had engaged themselves in the description of the kings of the Raghu's race. Anyway, in the absence of the authentic information the question will remain open.

At this point the author proceeds with the giving of the summary of the contents of the great work in sync with his similar attempt with other works.

The lyrics and the Mahākāvyas having been dealt with the author proceeds with the plays of the master poet. The first play taken up for summarization of contents is the *Mālavikāgnimitra*. The entire story of it is told in 53 stanzas. This is followed by the *Vikramorvaśīya* with the summary of its contents in 68 stanzas. The third and the last play taken up for attempting the summary of its contents is the *Abhijñānaśākuntala*. The summary is presented in 191 stanzas.



## Concluding Remarks

Except for the first two Parts, Khaṇḍas the rest of the work is all in Anuṣṭubh metre. It is a marathon attempt with its sheer bulk which is astounding. The expression is generally felicitous, easy and fluent and correct with few exceptions here and there. The metre also admits few violations, not abnormal in a work of such magnitude. The caesura is not observed at places but that is not a big issue. The way the summary is presented is simply astounding. A few examples would bear it out :

कुमारसम्भवम् (पार्वती-बदुरूपशिवप्रसङ्गः)

एकस्मिन् दिवसे तत्र तपस्तस्याः परीक्षितुम् ।

बदुरूपं समाश्रित्य शिवोऽपि समुपस्थितः॥

ततोऽसौ पार्वतीसख्या विधिना सत्कृतो बटुः ।

तपसः कारणं तस्याः पृष्ट्वास्तां सखीं मुदा॥

ज्ञात्वा सखीमुखात्तस्यास्तपसः कारणं शिवः ।

अन्तःप्रीतोऽपि निन्दायां शिवस्यासौ प्रवृत्तो॥

पार्वती शिवनिन्दां तां श्रोतुमत्यक्षमा सती ।

अतिथेरपमानं सा परिहर्तुमुवाच तम्॥

“अलं विवादेन यथा श्रुतस्त्वया

तथाविधस्तावदशेषमस्तु सः ।

ममात्र भावैकरसं मनः स्थितं

न कामवृत्तिर्वचनीयमीक्षते॥”

एवं निवार्यमाणोऽपि बटुर्न व्यरमद् यदा ।

तदा तं सा परित्यज्य ततो गन्तुं प्रचक्रमे॥

शिवोऽपि पार्वतीं वीक्ष्य ततो गन्तुं समुद्यताम् ।

समास्थाय स्वकं रूपं प्रीत्या तामग्रहीत्करो॥

अद्यप्रभृति दासस्ते तपःक्रीतोऽस्मि पार्वति ।

इत्याभाष्य ग्रहीतुं तां पत्नीरूपां मनो ददे॥



रघुवंशम् (अजविलापप्रसङ्गः)

अथैकदा नरेशोऽसौ नगरोपवने स्थितः ।  
 पश्यन् देव्या सहैवासीत् प्रकृते रमणीयताम् ॥  
 तस्मिन्नेव क्षणे वीणां वादयन् मुनिनारदः ।  
 तयोः श्रुतिं समायातो गच्छन्नाकाशमार्गतः ॥  
 तदीयवल्लकीलग्ना दिव्यैः पुष्पैः सुगुम्फिता ।  
 माला वायोः प्रवेगेण सहसाऽपहताऽभवत् ॥  
 निपपातेन्दुमत्याः सा कोमलेऽतीव वक्षसि ।  
 पत्युरङ्गे पपातासौ तया पुष्पस्रजा हता ॥  
 अङ्गे निपतितां दृष्ट्वा प्राणैर्हीनां प्रियामजः ।  
 विनिन्दन् स्वानि भाग्यानि विललापातिदुःखितः ॥  
 गृहिणी सचिवः सखी मिथः  
 प्रियशिष्या ललिते कलाविधौ ।  
 करुणाविमुखेन मृत्युना  
 हरता वद किं न मे हतम् ॥”

मालविकाग्निमित्रम् (मालविकाया नृत्यादिकलाशिक्षणप्रसङ्गः)

अग्निमित्रस्य महिषी धारिणी तां कुमारिकाम् ।  
 निजाश्रये समारक्षीद् विधाय परिचारिकाम् ॥  
 धारिणी तामतिस्नेहानृत्यगीतादिकां कलाम् ।  
 अशिक्षयत् तथा साऽत्र प्रावीण्यमचिराद् गता ॥  
 एकदा नृपतिस्तस्याश्वित्रं दृष्ट्वा मनोहरम् ।  
 अनुरक्तश्च तस्यां स साक्षात्कर्तुमिवेष ताम् ॥  
 विदूषकस्तदाऽकार्षीद् राज्ञो ज्ञात्वाऽभिवाञ्छितम् ।  
 नृत्यगीतप्रयोगस्यायोजनं नृपसन्निधौ ॥

विक्रमोर्वशीयम्

(उर्वशीसङ्गमप्रसङ्गः)

एकस्मिन् दिवसे राजा निर्वृत्तः सूर्यपूजनात् ।  
 आकर्ण्यप्सरसां मार्गे करुणाक्रन्दनं महत् ॥  
 परित्रायध्वमार्या न इत्यसकृत् समुत्थितम् ।



कुतो भवत्यस्त्रातव्या इति परिपृष्टवान् ॥  
 तासु रम्भाह राजानमस्माकमुर्वशी सखी ।  
 कुबेरभवनादिन्द्रलोकं प्रति विनिर्गता ॥  
 अत्रान्तरे महावीर्यः केशी नाम महासुरः ।  
 अर्ध एव हि मार्गे तां बन्दिग्राहं गृहीतवान् ॥

.....

ततो दैत्यात् समुद्धृत्य विक्रमादुर्वशीं नृपः ।  
 भीतां तां सखीं नीत्वा हेमकूटं समाययौ ॥  
 अस्मिन् व्यतिकरे राजा वृष्ट्वा तां दिव्यसुन्दरीम् ।  
 उर्वशीमभवत्तस्यामनुरक्तमनास्तदा ॥

अभिज्ञानशाकुन्तलम्  
 (दुर्वासःशापप्रसङ्गः)

गते राजनि दुष्यन्ते तद्ध्यानेऽतिरता सती ।  
 शकुन्तला विसस्मार कार्याण्यावश्यकान्यपि ॥  
 अस्यामेव स्थितौ तत्र दुर्वासाः कोपविग्रहः ।  
 दर्शनाय मुनेः कण्वस्याश्रमे समुपस्थितः ॥  
 तदानीं तत्र कण्वस्यानुपस्थित्या शकुन्तला ।  
 दुर्वाससमपश्यन्ती स्वागतं तस्य नाकरोत् ॥  
 दुर्वासाः सहजक्रोधः समासाद्य न सक्रियाम् ।  
 रुष्टोऽपमानतो ह्यस्माच्छापं तस्यै प्रदत्तवान् ॥  
 “विचिन्तयन्ती यमनन्यमानसा  
 यशोधनं वेत्ति न मामुपस्थितम् ।  
 स्मरिष्यति त्वां न स बोधितोऽपि सन्  
 कथां प्रमत्तः प्रथमं कृतामिव ॥”  
 अनुसूया समालोक्य वृत्तमेतदमङ्गलम् ।  
 प्रणिपत्य गुरोः पादौ बद्धाञ्जलिरभाषत ॥  
 पत्युर्ध्यानि स्थिता ह्येषा नैवाज्ञासीत्तवागमम् ।  
 अतः कन्यापराधोऽयं प्रथमः क्षम्यतां मुने! ॥  
 मुनिस्तु तस्यां किमपि सानुक्रोशोऽब्रवीदिदम् ।  
 निवर्त्यति मदीयोऽयं शापोऽभिज्ञानदर्शनात् ॥







# A Survey of Sanskrit Dūtakāvya

The idea of conveying a message through messenger is an old form in the Vedic Age (Pre-gods) is asked to carry the offerings of the sacrificers or their offerings to other gods. He is known as the *Dāvastā* or *ṛṣi*. The message is through him that the sacrificer desires to send his offerings to other gods. The messenger forms a link between the sacrificer on the earth and the gods in the heaven. There is a direct communication between the two, yet the messenger is the link between them.

## Part -II DŪTA/SANDEŚA-KĀVYAS



Part II  
DOTTAKKAL-KAVYAS



## A Survey of Sanskrit Dūtakāvyas

The idea of conveying messages through messengers is fairly old. Even in the Vedas Agni (Fire-god) is asked to carry the prayers of the sacrificers or their offerings to other gods. He is known as the *Devadūta* or *Vahni*, the bearer. It is through him that the *yajamāna* hopes to send his oblations to other deities. He serves as a link between the sacrificer on the earth and the gods in the heaven. There is a distance of millions of miles between the two, yet the message is conveyed and is received by the *devas* through their *dūta*, the Agni. Agni in the Vedas is supposed to be a god with a human form, invested with life and soul. As a matter of fact, it is the deified earthly fire which is supposed to carry the message or the offerings of the *yajamāna*. Thus, the idea of things in Nature being treated as messengers goes back to a hoary past. And there is nothing improbable in it. Human emotions remain the same in all times and climes. A man widely separated from the one he holds dear would try to catch at anything that may serve his purpose. He would try that his feelings are conveyed to the person far away, that his ideas touch his affectionate companion though he be thousands of miles away. This very idea is at the back of the sending of the presents too. By means of presents one likes to convey to the other person a measure of his feelings and emotional attachment to him but when the person is far away how is this emotional attachment to be conveyed? Even now-a-days when science and technology



have annihilated distance, it is not always easy for people living far away to come together and exchange their ideas and feelings for each other. When this is the state today, one has only to imagine as to what would have been the position in days of yore when means of communication were far too primitive and inadequate. Going out to a distant land would not mean a transient separation but keeping away for a long time, may be, for all time. In that event it was natural for people in those days to see any moving thing and then under the emotional stress think that it would convey an element of their mental agony to the person far away. This is the background of Nala's sending a haṁsa to Damayantī, his sweetheart. The story as it goes in the *Mahābhārata* is that King Nala, fascinated by the news of the charms and beauty of Damayantī deputed a haṁsa to convey to her that he (Nala) is in love with her. Now, Nala's employment of haṁsa as his *dūta* is very ingenious. The haṁsa goes to Damayantī's palace and delivers Nala's message. Damayantī is then smitten with love and thus both the lovers are equally attracted towards each other. It is this love which ultimately culminates into Nala's marriage with Damayantī. This was the traditional inspiration for Kālidāsa to pick up a cloud as messenger. The idea of employing a messenger for conveying message was fairly old but Kālidāsa made a bold departure, in that he employed an inanimate cloud as messenger. Hithertofore from the scanty material available with us we can say that only animate beings had been employed as messengers. But the poet Kālidāsa's Muse could not be fettered by tradition. Its flight brought it to the regions where the difference of animate and inanimate ceases due to emotional stress and strain: *prakṛtikṛpaṇāś cetanācetanēṣu*. It becomes a living organism full of sentiments, emotions and feelings. It is addressed as 'brother'. The cloud is no doubt presented as a man. Kālidāsa attributes to it all the feelings of a man, and the tender emotions that the Yakṣa



experiences. In spite of all the superstructure that has been raised to make the cloud appear a living being its inanimateness peeps out. It is a human being in Kālidāsa's *Meghadūta* who thinks and speaks through the cloud. The cloud always remains in the background. The Yakṣa is always in the foreground. In his moments of extreme anguish and agony Yakṣa forgets that it is not an inanimate cloud that he is addressing. He thinks that the cloud also thinks like him and will act as he would like him to. Kālidāsa succeeds eminently in depicting the state of the human mind when a man is so absorbed in himself that the world outside him perhaps does not exist. And if at all it exists; it exists for him only. This is why the Yakṣa becoming oblivious of the fact that a cloud is a *jadāpadārtha*, (an inanimate object) picks it up as his messenger. That is the highest peak of his self-centredness. It was perhaps given to Kālidāsa only, to depict this extreme self-centredness which he depicts in three places in his works. In the *Śākuntala* the innocent Śakuntalā incurs the displeasure of the fierce sage Durvāsas on account of this very extreme self-centredness. Although the sage announces his advent she pays no attention to him. For her the entire world has become Duṣyanta. Similar extreme self-centredness has been depicted by Kālidāsa in his *Kumārasambhava*. Pārvatī is so devoted to Lord Śiva that for her everything in the forest appears to be Śiva. It was this faculty of describing the extreme self-centredness that won Kālidāsa a name which will ever remain enshrined in the pages of Indian literary history. It is extreme self-centredness of Yakṣa that makes him impart to the cloud all his feelings and emotions. To whatever direction the cloud may move he thinks it is going towards his beloved's place. He gives it a message which it has to convey to the beloved.

The later dūtakāvya's are modelled on the *Meghadūta*. Many of them employ birds as messengers. This is perhaps more in line with the earlier Indian tradition. The employment of a



haṁsa as a *dūta*, in the story of Nala and Damayantī in the *Mahābhārata* perhaps suggested the use of birds as messengers to the poets. Their style, diction or delineation of sentiment owes much to that of the *Meghadūta* but the use of birds as messengers, they owe probably to a much older source. As it happened, each poet tried to employ a different bird to serve as messenger. If one poet employed a haṁsa, the second one thought it wise to use a cuckoo or a peacock while the third one employed cātaka or the fourth one cakora or the fifth one crow or the sixth one crane (baka) and the seventh one a parrot and the eight one a ruddy goose (koka/cakora). Thus, it happened that poets went in search of newer and newer birds, sometimes even the insects like the bees, to serve as messengers. The propensity to go in for a different kind of messenger led to the employment of even animals like dog (śunaka) and monkey (plavaṅga) as messengers. The trait that was blazed with megha, cloud, an inanimate object went on to other inanimate objects like a tree or a plant or a leaf thereof. In a way it was good too. For it has led to greater variety and more charm. If the same birds had been used by the poets to serve as messengers the *dūtakāvya*s would have been a mass of dull and insipid poetry. As they are, they are quite pleasant and charming. This phenomenon has been rather helpful in providing an occasion to poets to exercise their ingenuity too.

Now, a word about those *dūtakāvya*s in which abstract conceptions like morality or śīla are treated as messengers. This represents a later phenomenon. In the Sanskrit drama *Prabodha-candrodaya* and a host of other works abstract conceptions like Prabodha, Buddhi, Krodha, Moha etc. occur as characters. We can place *dūtakāvya*s with abstract conceptions in a category where the mind of certain people is highly obsessed with philosophical thoughts. A poet or a dramatist uses abstract conceptions as messengers only to give an expression to his innate love for them. He thinks that by personification they will



become more easily understandable to a common man. That is the approach of any practical philosopher-poet or philosopher-playwright. Generally, the philosophical conceptions are too abstruse and abstract for a common man. They are very often beyond his reach. He, therefore, wants to avoid them as far as possible. But for the thinkers and preachers who are out to preach their religion to a common man it becomes imperative to put them in a form that may be acceptable to the common man. In this way they hope to inculcate the highest truths of their religion through the medium of light literature. Most of these *dūtakāvya*s where abstract conceptions are treated as messengers are composed by the Jainas. Their aim in choosing the abstract conceptions as messengers appears to be to propagate them and to make the readers acquainted with the broad principles of Jainism. It is a tribute to the ingenuity of the authors that they chose the medium of the *dūtakāvya* which since ages has caught the fancy of the people of the country. They realised that people would be only too prepared to listen to them and if properly approached, would be converted to their viewpoint, provided an attempt was made through the medium of lyric poetry which so much appealed to them. People in days gone by wanted to sing the *Mandākrāntā* verses of Kālidāsa and enjoy their lilting melody. Just as they could sing the verses of the *Meghadūta* they could very well sing the verses of the *Cetodūta* or the *Śīladūta* too and consciously or unconsciously imbibe the principles and doctrines enunciated therein. That must have been the idea of the authors of such *dūtakāvya*s. It may also be that these works were composed for the adherents of Jainism to acquaint them more fully with its principles and doctrines in a language they could understand well. It is human weakness that people like to read the light literature generally. Dramas, poems, stories and novels appeal to them and if they are used for a particular aim or purpose, that goes right deep into their mind. Bernard Shaw, the



playwright and Somerset Maugham, the story-writer through their plays and stories, laid their fingers right at the weak spots of society. Their works, therefore, served their end much more forcefully than any amount of preaching could have done. People generally do not take kindly to preaching. That is why we find stories in the Upaniṣads and Brāhmaṇas called the *arthavādas*. These *arthavādas* serve to highlight a philosophical speculation and make it acceptable to the people much more forcefully than anything else. This is also the basis of stories in the *Mahābhārata* and the *Pañcatantra*. The reason given is *bālānām sukhābodhāya*. The *bālas*, or the ignorant ones, are generally not able to climb up to the philosophical heights. They are the men of the soil. They can understand only the language of the soil. In the *Meghadūta* Kālidāsa blazed the trail that kept on burning even after many centuries. After the *Meghadūta* there was an outburst of unusual literary activity resulting in the growth of the *dūtakāvya* literature of considerable magnitude. The sweet music of the *Meghadūta* so inspired the later writers that they tried to sing in the way the great master had done but it is an admitted fact that they could not measure up to the standards of *Kavikulaguru*. Most of these *dūtakāvyas* were only cheap imitations of Kālidāsa's *Meghadūta*. Some of them were written for an avowed purpose of recapturing the spirit of the *Meghadūta* which unfortunately proved far too elusive. One thing that stands out by the study of the later *dūtakāvya* literature is that it has pretty little original to offer to the reader. The form and content in later *dūtakāvyas* in more cases than one are borrowed from the *Meghadūta* of Kālidāsa. Six or seven of them are written on the popular style of *samasyāpūrṭi* where one line from the *Meghadūta* is conjoined with three lines of the poet's own creation. Some of the *dūtakāvyas* are worth while while others are just so so. The question is: Why was it that an element of gradual decay was visible in the *dūtakāvya* literature? An



analysis of the causes that may be responsible for this is interesting as well as illuminating.

One of the reasons for this seems to be Kālidāsa's superiority over other poets. All along the Indian tradition Kālidāsa has been called *Kavikulaguru* or *Kavikulacūḍāmaṇi*. He is ranked superior to all other poets of ancient India. The other dūtakāvyas that were modelled on his work naturally, therefore, suffered by way of comparison. Some of the dūtakāvyas in themselves are not so bad as to be rejected outright, but when compared with Kālidāsa's *Meghadūta* they do fare poorly.

Had it not been for Kālidāsa, some of these works would have been ranked as specimens of good poetry worthy of recognition at the hands of scholars and critics. Such, for example, are the *Pavanadūta* and the *Nemidūta*.

The second reason appears to be the decline in the general standards of literary activity in particular periods. On account of a number of factors in particular periods there appears an outburst of unusual activity in all branches of learning, culture and civilization. In England in Shakespeare's time, such an activity appeared. That was called the Renaissance period. On account of progress in all directions that period is known as the golden period of British History. But after Shakespeare for sometime we do not hear of any outstanding man of letters. Poetasters replaced the poets and imitators followed the original writers. The same thing happened in India too. Kālidāsa's period is known to Indian History as the golden period, for, in it the Indian genius threw up a number of gems, the *Navaratnas*. Kālidāsa was one of them. There was an unusual activity in literature, arts, sciences and medicine. It is no use repeating what is so well-known to history. After the golden period there came a time when tinsel replaced gold. Original activity came almost to a stop and there were very few writers left whose contributions could lead to the enrichment of literature and philosophy. Take



for example, grammar. There we find the age of commentaries appearing after the *Mahābhāṣya* and the *Vākyapadīya*. In Medicine a rehash of Suśruta and Caraka comes on the scene. In Astrology India becomes a *śiṣya* of the Romans and the Greeks and in Mathematics and Sciences the days of the discovery of the zero which revolutionised mathematical studies in ancient days is gone. It is no wonder therefore that the poets coming after the first *dūtakāvya* do not measure up to its heights.

As time rolled on due to political factors the writers became less and less original with the result that some other *dūtakāvyas* that are found today are not of much use as pieces of literature. Of course we cannot dismiss them for they have their use as sources of contemporary history and culture of the country but their literary value does not compel our attention.

This fact, though unfortunate in the extreme, is nevertheless true. It seems the later poetasters—it is a misnomer to call them poets—were so charmed with the *Meghadūta* that they also wanted to try their hand at writing works of the type. This might have served the purpose of satisfying their ego.

The third reason is the unusual influence exercised by the *Meghadūta* on the minds of the later poets which killed their initiative and smothered their originality. The *Meghadūta* was a model for them in style and content and they had to adhere to them. When something becomes a model, it leaves little room for originality and innovation and without originality and innovation it is very difficult to create a literature of permanent value and abiding interest.

The fourth reason may be the change in the political climate of the country. With the coming into power of the Mohammedans, Sanskrit suffered a definite setback in India. Hitherto the patronage which the Hindu kings had been extending to the authors of Sanskrit encouraged them to continue their literary activities. Now the Mohammedans, at least some



of them, not only opposed Sanskrit but were positively hostile to it. Imbued with their fanatical zeal to propagate Islam these barbarians from Turkey and Mongolia were out to crush and destroy everything that was Hindu. They carried fire and sword wherever they went. With a few noble exceptions they destroyed temples, harassed people and burnt libraries. In such an atmosphere when there were frequent outbursts of killing and incendiarism it was impossible for literature to flourish. Whatever literary activity that went on in the country in spite of the hostility of the paramount power owed its inspiration to the patronage of the Hindu aristocracy which could not be wiped out even by the frequent orgies of violence. Due to this peculiar situation in the country it was not possible for Sanskrit works of great merit to be produced and this partly accounts for the paucity of talent and lack of originality on the part of the writers and poets of Sanskrit that came on the scene. Serious literary activity can only continue when there is peaceful atmosphere all round. In an uncertain atmosphere when there is nobody to recognize or patronize talent, only mediocrities hold the scene.

The fifth reason for the decay of the *dūtakāvya* literature in Sanskrit is the rise of the Prakrits, the Apabhraṃśas and the modern dialects. This is not to say that no *dūtakāvya* was composed after a particular time, it only means that as the regional languages progressively supplanted Sanskrit, works began to be composed in those languages. Writers began to exercise their poetical ability and express themselves through the medium of these languages. So, those writers also who had the fascination for composing *dūtakāvyas* composed them in their respective regional languages and dialects spoken and understood by the people.

So, we can say that there was no change in the desire and inclination of the poets to write *dūtakāvyas* or poems in which somebody or something had to act as a messenger to convey a



message. This had so captivated the minds of the people that there could be no question of the cessation of the *dūtakāvya* activity. Their popular appeal persisted. The poets had to cater to the demand of the populace and they did it in their own language. So, the *dūtakāvya* activity cannot be said to have suffered a setback in the country. What happened was the change in the vehicle of expression. What formerly used to be written in Sanskrit came to be written in the different regional languages. Thus viewed, there was no decay of the *dūtakāvya* literature. But so far as *dūtakāvya* literature in Sanskrit was concerned, stagnation was slowly visible; gradually the number of *dūtakāvyas* written in Sanskrit began to fall till we arrive at a time when there remained only a trickle. *Dūtakāvyas* in Sanskrit are composed even now in India but they are few and far between. Occasionally a Pandit here or there brings out a small poem containing a few scores of *ślokas* to give expression to his poetical ability or to show off his competence in composing verses in Sanskrit. There is practically little originality in the attempt though the charm may still be there. The tradition so far as *dūtakāvyas* composed in Sanskrit is concerned, stands broken and no amount of occasional or casual efforts of a coterie of scholars of Sanskrit can hope to revive it.

## DESCRIPTION OF INDIVIDUAL DŪTAKĀVYAS

### Meghadūta of Kālidāsa

Kālidāsa's *Meghadūta* is widely known love-lyric having one hundred and ten<sup>1</sup> verses in the *Mandākrāntā* metre. It has caught popular imagination in Sanskrit. The story goes that Kubera once turned out a certain Yakṣa for one year for neglect of duty. The Yakṣa took up his abode at Rāmagiri mountain. On the first day of the month of Āṣāḍha, he saw a cloud on the sky and requested him to convey his message to his beloved consort residing at Alakā.



The poem is divided in two parts, the Pūrva Megha and the Uttara Megha. The former contains the description of the route which the cloud is expected to traverse and the latter contains a vivid description of Alakā, the dreamland of pleasure and the message which the cloud is asked to convey to the Yakṣa's consort.

The richness of Kālidāsa's imagination is revealed in the colourful descriptions of Ujjayinī, the Himālayas and the Kailāsa mountain. His art seems to be natural. The poem contains a graphic description of India's important towns, mountains, cities, rivers, pilgrim-centres etc. It abounds in figures of speech, Utprekṣā, Arthāntaranyāsa, etc., and is written in a very simple and lucid style.

### Jaina Meghadūta of Merutuṅga

Most of the dūtakāvyas are unfortunately not dated. This Jaina work, however, is different. It gives welcome information about its date. The author of this poem, Merutuṅga, was born in a village known as Nani in the year 1403 Vikrama era, i.e. 1346 A.D. His original name was Vāstika. He was a great scholar of Sanskrit and Prakrit. He died at the age of 68.

This poem contains 196 verses in all the four cantos. In it the poet has given a description of Neminātha who becomes a recluse. His beloved wife sends him a message inquiring after the condition of the bereaved family.

The work was published by the Jain Atmanand Sabha of Bhavanagar. It appears as Vol. 76 of the said Sabha's publications. It carries a Sanskrit commentary by one Śīlaratna which has been edited by Muni Chaturavijaya. It was printed at Nirnaya Sagar Press, Bombay, in 1924 .

It is apiece with the dūtakāvyas written on the model of Kālidāsa's lyric, the *Meghadūta*. Merutuṅga is not the only Jain writer to make an attempt like this. There are many others like him. The dūtakāvyas written by other Jain writers are: *Śīladūta*,



by Caritrasundaragaṇi, *Pārśvābhyudaya* by Jinasena, *Candradūta* by Meghavijaya, *Indudūta* by Vinayavijayagaṇi, besides *Manodūta* and *Cetodūta* by anonymous writers. While most of the other dūtakāvyas by Jain writers are written in the Samasyāpūrti style, three lines of the respective author's composition joined on to the fourth line from the *Meghadūta* of Kālidāsa, the *Jaina Meghadūta* is an independent composition. Divided in four cantos it deals with the life of Neminātha when he was a child as also his acts of valour (Canto I), then the season of spring and Neminātha's sports in it (Canto II), next is described Neminātha's marriage and his renunciation of the householder life (Canto III). After this is taken up for description the love-lorn condition of Rājimatī, Neminātha's wife (Canto IV), who having spotted a cloud in the sky wants to send her message to her beloved husband to woo him back to her (Canto IV, verses 14-37). The friends of Rājimatī coming to know of this console her and tell her that however she may try her husband who has renounced the world would develop no longing for her. The words also have their effect on her. She no longer feels sad and forsaken. She goes to her husband and gets initiation from him. Like her husband she too secures freedom from worldly attachments and attains self-realization.

Now, a word about the author of the poem: Merutuṅga. Jain history knows two Ācāryas of this name who have some writing work to their credit. One, Merutuṅga, the pupil of Candraprabha, the second Merutuṅga of Añcalagaccha, the pupil of Mahendraprabhasūri. It is the latter who is the author of the present poem. He was born of Naladevī, wife of Vairasimha Porwal of the village Nani in the District of Marwar in Rajasthan in Saṁvat 1403. His original name was Vāstika. Once Mahendraprabhasūri of Añcalagaccha happened to visit Nani in the course of his wanderings. Vāstika got the *Dīkṣā* from him. After *Dīkṣā* he came to be known as Merutuṅga. In Saṁvat 1426 he got the title of Sūri at Patan and in Saṁvat 1445 the title of Gacchanāyaka. He died in Saṁvat 1471 at the age of 68. He spent his long life in social service. In between he also managed



to devote himself to literary activity. Including the *Jaina Meghadūta* he is known to have written eight works:

- (i) *Saptaikabhāṣyaṭīkā*
- (ii) *Laghuśatapadī*
- (iii) *Dhātupārāyaṇa*
- (iv) *Śaddarśanasamuccaya*
- (v) *Bālabodhavyākaraṇa*
- (vi) a commentary on *Bālabodhavyākaraṇa*
- (viii) *Sūrimantrakalpasāroddhāra*

Besides these *Jitakalpasāra* and *Rṣimanḍala* etc. are certain other works which too are ascribed to Merutuṅga but whether that Merutuṅga is identical with our author, cannot be proved with any amount of certainty.

The *Jaina Meghadūta* with its 196 verses lacks the spontaneous flow and charm of the *Meghadūta* of Kālidāsa after which it is modelled. The work has a large number of little known words or well-known words used in uncommon meanings. These words have been culled from it and listed below. A collection of these words is obviously very useful for the study of Sanskrit vocabulary. Not only peculiar words, the author not unoften goes in the course of his poem for recondite formations or laboured constructions. Perhaps this was due to the effect of the age in which he was living when poets and writers delighted in the use of obscure forms which would exhibit their knowledge of lexicography and grammar.

An enumeration of the recondite forms would no doubt be interesting but certainly outside the purview of the present study. Hence we restrict ourselves to the enumeration of the little known words or well-known words in little known senses only.

Adharā	- A lady with a low voice ( <i>Hinavādinī</i> ), II, 27.
Anantā	- The earth, I, 42.
Anabhyāsamityā	- (fem.) Not fit to be approached.
Anāśrava	- faultless. (Monier Williams notes its use in A.V.II.3.2. in the sense of not causing pain)
	II, 38.



Aṅkepāli	- Embrace, I. 49.
Aparā	- The hind quarter of an elephant, III. 32.
Apācī	- The Southern quarter, II, 13.
Āsyā	- State of rest, I. 16.
Uccaṇḍa	- Hanging down, II. 7.
Udvaha	- Son, III. 24.
Upayati	- Marriage, I. 31.
Urasa (N)	- Chief, main, III. 20.
Ullalana	- (from <i>ud-lal</i> ) Sports, II.44.
Ulūla (dhvani)	- The white(laughter),III. 28.
Ulloca	- An awning, a canopy, III. 26.
Kaṭīra	- Waist, II. 21.
Kamana	- Brahmā, I. 26.
Karṣū	- (i) A ditch of live charcoal. (ii) A river, IV. 29.
Kāṣṭhā	- A deed or action ( <i>kriyā</i> ), II. 30.
Kīla	- Flame, lambent flame, III, 18.
Kūkada	- (Wrongly written for kukuda) one who gives a girl in marriage with due ceremony and suitable decoration; father-in-law IV. 18.
Kṣattā	- A gate-keeper, a guard, I. 33.
Kṣīrakaṇṭha	- A youngling, an infant, I. 31.
Kṣaireyī	- A dish prepared with milk, IV. 15.
Khaṭī-(patra)	- Chalk, I. 26.
Kharu	- One who is in love with improper or prohibited things only, II. 25.
Garja	- An elephant, II. 38.
Garbhaka	- Two nights ( <i>rajanīyuga</i> ), II. 41.
Gātra	- The hind quarter of an elephant, II. 40.
Guccha	- A tree, I. 37.
Gūḍhamārga	- Mind, II. 18.
Gundala	- The sound of a small oblong drum (viz., Mardala), II. 44.
Gopati (lit.)	- Earth-lord, a king, II. 33.
Gohira	- Heel, I. 47.
Cari	- An animal. III, 47-48.
Cāra	- A secret place ( <i>Gupti-grha</i> ), III. 44.
Jarṇa	- A tree, II. 10.



Talinatā	- Meagreness, slenderness, contraction, II. 31.
Tāra	- Charming, II. 20.
Tārksyalakṣmā	- Kṛṣṇa, II. 12.
Tūru	- A musical instrument, II. 36.
Tryūṣaṇa	- (Trikaṭu) Ginger, long pepper, small pepper, IV. 29.
Diṣṭa	- Time, II. 1.
Dharma	- A bow, II. 10.
Nagna	- A bard (accompanying an army), II. 6.
Nandimukhī	- Sleep, II. 25.
Nandyāvarta	- A tree, III. 5.
Nāḍī	- A measure of time, half Muhūrta, II. 41.
Nandi	- (Dvādaśavidhatūryanirghoṣa), A sound of twelve kinds of wind pipes, III. 36.
Niṣka	- Gold, II. 3.
Nodya	- Wonder, II. 31.
Pakṣin	- A day with two nights enclosing it, II. 41.
Patrapāla	- A long knife, a dagger, II. 8.
Pākima	- Matured, ripened, II. 38.
Pītala	- Yellow, II. 38.
Pīlu	- An elephant, IV. 18.
Puṇḍarika	- An umbrella, III. 33.
Puruha	- Much, ample, profuse, I. 22.
Peñjūṣa	- Ear, III. 37.
Pauraka	- A garden in the neighbourhood of a city or round a house, II. 9.
Praṇāyya	- Desireless, disapproved or rejected, III. 11.
Pratigha	- Anger, wrath, III. 14.
Babhru	- Kṛṣṇa, II. 38.
Barkara	- Sport, II. 12.
Mattālamba	- A window, III. 37.
Mudira	- Cloud, II. 26.
Meghapuṣpa	- Water(of the cloud), III. 2.
Moca	- The plantain tree, II. 3.
Yāpyayāna	- Palanquin, litter, IV. 3.
Vana	- Dry, II. 38.
Varṇa	- The variegated cloth serving as elephants quarters, II. 3.



Valaja (neuter)	- Gate, city-gate, III. 40.
Vaśā	- A woman, an elephant, II. 40.
Vasati	- Night, IV. 9.
Vindu	- Acquainted, knowing, II. 20.
Viśvā	- The earth, III. 7.
Vyuṣṭa (Neuter)	- Day-break, II. 26.
Śampā	- Lightning, III. 26.61.
Śampā (kr̥tya)	- Levelling, IV. 10.
Sattra	- A wood, forest, IV. 17.
Samjñu	- Knock-kneed, I. 32.
Sic (fem.)	- A garment, III. 4.
Sītya	- Corn or grain, III. 29.
Sumaśara	- Cupid, III. 36.
Sūrata	- Compassionate, kind, IV. 27.
Snātra	- Bath, I. 18.
Striceli	- A vicious or infamous lady or an unfortunate woman, II. 24.
Sthāman	- Strength, I. 22.
Hari	- Wind, I. 20.

### Meghābhyudaya (Anonymous)

A fragmentary manuscript of it having 26 verses in different metres has been found recently.<sup>2</sup> The author and the commentary on it are both by anonymous authors.

Though the colophon of this work is not known and the verses after the 26<sup>th</sup> are missing, the work may belong to the 18<sup>th</sup> century.

The poet has composed this work on the model of Kālidāsa's *Meghadūta*. The opening verses are in the Mandākrāntā metre but after the tenth verse we find Sragdharā, Āryā, Upajāti and such like metres. The poet has intense fondness for alliteration, as for example:

*navāmbuvidyullatayā samantataḥ  
lato vimuñcanti samam samantataḥ।  
vinodayann ambudharā kalāpinah  
udviksate candramasah kalāpinah॥*



The substance of the available part is as under:

The rainy season has approached and the clouds, dark all round, accompanied with lightning have covered the sky. The peacocks and other birds including all the flora and fauna are pleasing all over. Everybody is rejoicing and the cool breezes are blowing. A lover is scheduled to go out and the beloved, inspite of her efforts, fails to prevail upon him to change his mind. She is much perplexed. The lover is away and the beloved beguiles her weary hours in a very sorry state till at last she loses her senses.

The messenger seems to be the cloud. The poem is a very nice piece of a love-lyric but unfortunately the complete work is not available. Some words are peculiar to us (for instance *jalālī*). The poet seems to be a Vaiṣṇavite since he writes Rāma, Rāma, etc. at the end of every verse.

### Meghadautyam of Trailokyamohana Guhaniyogī

The poem consists of two hundred stanzas in the Mandākrāntā metre.

The language of the poem is very simple. The subject matter is similar to that of the *Meghadūta*. In form too, it has similarity with it, with the difference that in this *dūtakāvya* the beloved sends the message to the lover.

The story goes like this: A Yakṣī receives the message from her lover and responds to it. She wants to convey her feelings and emotions and gives them a clear expression.

A large number of verses are close imitation of the *Meghadūta* of Kālidāsa. The poet seems to have good knowledge of rhetorics and prosody. This *virahakāvya* is one of the biggest works found in the *dūtakāvya* literature. The poet has no thorough mastery over Sanskrit grammar and has deliberately put in obscure words to display his skill in poetry.



**Pārśvābhyudaya of Jinasena**

It is divided in four cantos. There are three hundred and sixty four verses in all in this poem: one hundred and eighteen in the first, the same number in the second, fifty-seven in the third, and seventy-one in the fourth. Due to its having been written on the *Samasyāpūrṭi* scheme the whole poem has been composed in the *Mandākrāntā* metre except the last six verses of the fourth canto where five verses are in *Mālinī* and the remaining one in the *Vasantatilakā*. The poem imitates the *Meghadūta* in every respect with the difference that it places the dull and the drab descriptions impede the flow of the work.

There need be no controversy about the date of the author of this work which was composed, as has been expressly stated by the author himself, during the reign of Amoghavarṣa I of the Rāṣṭrakūṭa dynasty. The following two verses of the poem may be quoted here with advantage:

*iti viracitam etat kāvyam āveṣṭya megham  
bahuguṇam apadoṣam kālidāsasya kāvyam  
malinītaparakāvyam tiṣṭhad evāśaśāṅkam  
bhuvanam avatu devaḥ sarvadāmoghavarṣaḥ ||*

*śrīvīrasenamunipādapayobjabhṛṅgaḥ  
śrīmān abhud vinayasenamunir garīyān  
taccoditena jinasenamunīśvareṇa  
kāvyam vyadhāyi pariveṣṭitam egghadūtam ||*

Amoghavarṣa is believed to have ascended the throne in Śaka 736 and continued to rule till Śaka 799. The theme of the work is as under:

There is one Kamaṭha who having been expelled by King Aravinda goes to the bank of the river Sindhu to practice penance. When Marubhūti, (Pārśvanātha), the younger brother of Kamaṭha learns this he comes to him (Kamaṭha). When Kamaṭha sees Marubhūti he is at once reminded of the past hostilities and thinks of killing him. On account of his Māyā he brings forth rains, roars like a lion and rails at Marubhūti. When he finds that all this has left Marubhūti cold, he invites him for a duel and



advises him to go to Alakāpurī where he would meet his doom at his hands. He further advises him to assume the form of a cloud after his death, to go to Alakā passing on the way from Rāmagiri, wherefrom the journey would begin, to Āmrakūṭa mountain, the Daśārṇa country with its capital at Vidiśā, the rivers Nirvindhya and Sindhu, the city of Ujjayinī where it (the cloud) is advised to see the Jaina temples, the river Gambhīrā, the mountain Devagiri, the river Carmaṇvatī, the city of Daśapura and the river Sītā, the region of Brahmāvarta, Kurukṣetra, the sacred places of Balarāma in its vicinity and the Kanakhala mountain which will usher him to Alakā. The poet's description of Alakā is really charming. Equally charming is the description of the union of Vasundharā, the wife of Marubhūti in an earlier birth with her husband (Marubhūti). The whole scene is highly pathetic and emotional.

As Kamaṭha has been reviling Marubhūti (Pārśvanātha) he maintains his calm. At that Kamaṭha again challenges him for fight but that too leaves Marubhūti cold. Then Kamaṭha creates a bevy of young girls on account of his Māyā. They approach Marubhūti singing and dancing, but Marubhūti remains unaffected. All his efforts gone in vain, Kamaṭha feels highly insulted. He lifts up a rock and when he is about to strike Marubhūti's head with it, a Nāga king Dharaṇindra accompanied by his wife comes there. On seeing him Kamaṭha takes to flight but Nāgarāja prevents him from doing so, offers him *abhaya*, reminds him of all his evil deeds in previous births and prays to God to have mercy on him (Kamaṭha). And then he spreads an umbrella of his hoods on the head of Marubhūti who is none else than Lord Pārśvanātha himself. The wife of Nāgarāja too does likewise. At this Kamaṭha feels penitent and asks for forgiveness for all his earlier crimes. When he is praying there flows forth a stream of tears from his eyes. At this sight the gods shower flowers from the heaven, and the *duṇḍubhis* are sounded. The gods come from



the heaven to Pārśvanātha. The *tāpasas* too come to him. At this the story of the *kāvya* comes to an end.

### **Pavanadūta of Dhoyi**

It is the oldest available work barring the *Meghadūta*, the *Ghaṭakarparakāvya* and the *Candradūta* of Jambūkavi. The poem contains 104 verses in Mandākrāntā metre.

The *Pavanadūta* of Dhoyi has been published in Sanskrit *Sahitya Parishad Series*, as work No. 11 and has been very ably edited by Chintaharan Chakravarti with a detailed introduction in English, covering as many as 26 pages from which we learn much about the poet. According to Chakravarti Dhūyi, Dhoyi, Dhoi or Dhoyika as the poet is variously called belonged to the court of King Lakṣmaṇasena of Bengal of the 12<sup>th</sup> century A.D. He was known to have been one of the five jewels of Lakṣmaṇasena's court. The verse which enumerates the names of these five jewels does not specifically mention Dhoyi but mentions one *Kavirāja* who has been conclusively proved by Chakravarti to be no other than the poet Dhoyi who more than once in his *Pavanadūta* refers to himself as *kavikṣmābhṛtām cakravartī*<sup>3</sup> and *kavinarapati*<sup>4</sup>. The colophon of the work also reads *iti śrīdhoyikavirājaviracitam*. As has been said above, King Lakṣmaṇasena belonged to the 12<sup>th</sup> century A.D. So Dhoyi must have flourished in that century. The upper limit of the poet is furnished by the discovery of the verses attributed to him which begin to appear in works like *Saduktikarṇāmṛta* (1205 A.D.); Jalhana's *Subhāṣitamuktāvalī* (middle of the 13<sup>th</sup> century) and the *Śārṅgadharapaddhati* (14<sup>th</sup> century).

The poet has selected a historical character as the hero of his work. It is said that once Lakṣmaṇasena invaded and conquered Malayācaladeśa. During his campaign a Gandharva girl of Kanakapuri was fascinated by his handsomeness, although she could not disclose her feelings to him. After a few days' stay



the king left the place and the heroine became sad. She then sent the wind as messenger to convey her feelings to the king residing in his capital Vijayapuram in Bengal.

The poet depicted a nice picture of the heroine who is in a very sad condition. The poem has won for him a name. It is a fact that very few poems can excel it or even equal it.

### Pavanadūta of Vādicandra

This poem is written by Vādicandra, The colophon gives the name of his Guru as Śāntinātha. It consists of one hundred and one stanzas in the Mandākrāntā metre. It does not follow the usual style of the dūtakāvyas, as there is no mention of the route. Nor has it any of the attractions of a lyric-poem. The theme of the poem is:

Tārā, the wife of a king named Vijaya has been abducted by another king whom the poet calls by the name Khecara or Khagapati. The lover while thinking of her beloved's talents bursts into tears and requests the wind to convey his message to her. Thereafter, he tells it (the wind) the charms of the journey although the names of the places *en route* are not given. The wind is to pass through the woods, the mountains, the rivers, etc. The wind is requested not to put off the lamps at the moment when Khecaras are busy in their sexual merry-making, for they would like to see the naked bodies of their consorts<sup>5</sup>. The lover is busy in brooding till at last the wind reaches the beloved who is busy in meditation on Jineśa.

The wind reaches the abductor too. Then there are a few verses put into the mouth of the wind which are of didactic nature. The wind informs the king that the consequences of abducting another's wife are not good. The mother of the abducting king intervenes just when he is trying to make preparations for a combat, and at her instance the abducted Tārā is handed over to the wind who brings her back to the lover.



### **Vāṭadūta of Kṛṣṇanātha Pañcānana**

This poem of one hundred verses is written by Kṛṣṇanātha Pañcānana who is said to have flourished during the 19th century.

The subject-matter of this work is Sītā's abduction; the same as mentioned by Vālmiki in his *Rāmāyaṇa*. The story of the poem in brief is that Sītā who has been abducted by Rāvaṇa, feels sad and requests the wind to convey her message to Rāma.

The style of the poem is as attractive as that of the *Padmadūta*.

In the first part the poet describes the sad condition of Sītā. After this there is description of the route. Thereafter comes the description of Rāma's Āśrama. Then are described a number of things such as Sītā's friends, Muni Āśrama, sunrise, sunset, Rāma's condition in Sītā's absence, her message to Rāma, benedictions, prayers, etc.

### **Aniladūta of Rāma Dayālu Tarkaratna**

This poem has been composed by Rāmadayālu of Bhaṭṭapālī who was patronized by the king of Vardhamāna state. The work has not been published so far.

The theme of the poem is the same as that of the other dūtakāvya concerned with Kṛṣṇa's and Gopīs' love-affairs. The messenger is wind, i.e. *anila*, which is requested by the Gopīs to convey their feelings to Kṛṣṇa who is requested to come back from Madhupura to Vṛndāvana.

### **Maruddūta of R.C. Śānta Śālihāsa**

The latest of the dūtakāvya of this category is the *Maruddūta* by Rameśacandra Śānta Śālihāsa. It is published serially in the *Divya-Jyotiḥ*, a Sanskrit monthly from Simla; the last instalment having been published in its issue of November, 1961. It is a small poem of not much literary merit, and abounding in



grammatical and other errors. It is a poor attempt and does little credit to the author. The theme of the work is:

A follower of Mahātmā Gandhi is put in prison. After he has been there for sometime, he feels longing for his wife and son, who are in Indraprastha, the old name for Delhi. The prisoner in these moments experiences the sweet touch of the Malaya breeze from a small opening in his cell and eagerly asks it to convey his message to his kith and kin who are living far away in Delhi. The breeze is to start from somewhere in Eastern India where the man is made to live in confinement during the British days and pass in its long journey through Vārāṇasī, Prayāga (Allahabad), and Kanpur from where it is to take a turn to Āgrā to have a look at the famous Taj. From Āgrā it is to proceed to Delhi. At this the poem comes to an end. The message is not described. May be, it is to be taken up in the coming issue or issues but there is no indication to the effect in the November issue of the Magazine which in its previous issues carried the note 'to be continued'. In the course of the description of the journey the poet describes in vivid detail the famous cities and towns that fall on the way, Vārāṇasī, Prayāga etc. with all that is worth seeing in them. Here and there, there are poetic flashes, too, but their charm is very much marred by the inadequacy of expression and faulty idioms, which are unfortunately not a few in the poem.

### **Indudūta of Vinayavijayagaṇi**

Vinayavijayagaṇi, a Jain poet has composed this work consisting of 131 verses in the Mandākrāntā metre after the usual pattern of the dūtakāvyas. The theme of the work is:

Vinayavijayagaṇi, a native of Dvādaśāvarta, has observed celibacy and is absorbed in meditation in the benign company of his gracious teacher residing at a pilgrim-centre named Yodhapura. After the usual evening prayers the poet is just out to pay his



homage at the sacred feet of his Guru Tapagaṇapati but all of a sudden he goes to sleep and enters a dreamland. He looks at the rising moon and entreats 'him' to convey his message to his revered teacher. He praises the high family of the Moon; 'his' pedigree showing 'his' relation with Lakṣmī and other gods. Then he relates the route from Yodhapura to Surat. It is in the last verse only that he states his message. It is a request to the effect that the venerable teacher whom he is worshipping constantly may remain kind and considerate to him so that he may continue to follow his path and gain emancipation.

It is a nice little poem and makes a delightful reading. It is rich in fine figures of speech. The flight of imagination displayed is commendable. The predominant note in it is that of tranquillity and not Karuṇa (Pathos) which is a common characteristic of the *dūtakāvya*s.

The work published as the 14<sup>th</sup> volume in the *Kāvyamālā* series is a highly corrupt work. From an editorial note on page 45, Footnote I, we come to know the reason of it. The editor says that only one manuscript of it could be found and that too was corrupt and broken at many places. It is unfortunate that the editor has done nothing to improve upon the text or to fill in the lacunae, with the result that the verses at many places have lost in clarity of meaning and have become quite unintelligible. Centuries of careless handling of the work has so thoroughly corrupted its text that it becomes impossible many times to arrive at the hypothetical original, however, ingeniously one may try to do it.

The colophon of *Indudūta* says that it is an imitation of *Meghadūta*—*Meghadūta-chāyā-kāvya*. From this it is clear that the author composed it in imitation of Kālidāsa's *Meghadūta*. But even a cursory perusal of it shows that it is an unsuccessful attempt altogether. Excepting of course the *Mandākrāntā* metre and a few expressions here and there the work has very little



similarity with the original whose imitation it claims to be. The text of the book, as available in the Kāvya-mālā series, is broken at many places, and even where it is not, it is highly corrupt. But apart from it, the value of the work as a literary piece is not very high. The poet in keeping with later poets many times overstretchers himself. His language at places suffers from unnecessary paddings, as for example, in verses 27 and 50.

The poem does not have uniformity in style. It suffers from jerks. Generally verses are without a charm but occasionally after a few verses there occurs a flash when the poet gives us an original Utprekṣā or Upamā, as for example, in verse 24 where he imagines that the moon is pale like a withered leaf because 'he' is separated from 'his' beloved, the night. In the day time the moon is grey in colour and this greyness the poet imagines to be due to the pangs 'he' may be suffering from on account of being separated from 'his' beloved, the night. Now, this is a very happy idea. The poet has used here an *ayonija upamā*. In verse 65, Abhramatī is shown pleased to see her son, the moon. The mushroom growth of reeds on her banks are her hair standing on end, surging waves are her hands raised to clasp her son. Now this is another nice Utprekṣā. At another place the author gives us a nice instance of Hetūtprekṣā (verse 9). Maidens generally are jealous by nature but they feel ashamed when they see other maidens' superior talents. This was precisely the reason why Lankā drowned herself in the vast ocean when she saw the glittering beauty of Vātāpādri. For this very reason the Vasvaukasārā went out of sight and the Bhagavatī concealed herself in Pātāla. The poet is fond of alliteration also, as for example—*pañca pañcān* (verse 22), *māravīṇām navīnām* (V. 64), *vīcīhastair udastaiḥ* (V.65), *keli-līlāvilolān* (V.67), *nāvyānīrā gabhīrā* (V. 83) and *kāntāḥ vanāntāḥ* (V.90). He used Yamaka also, e.g., *narmadā narmadormi* in V.83, but in his effort for it he does not pay proper attention to meaning. In the above



quotation, for example, the meaning of the word *narma* is taken to be happiness. Narmadā should, therefore, be that (river) whose waves give happiness. but the original meaning of the word Narmadā is *priyālāpā*. That his Yamaka suffers from such a looseness of meaning is illustrated by another example in V.92. It is *sumanaḥ-saṁvitānām latānām*. Here the poet takes the meaning of the word *saṁvitāna* as 'full of' but actually it should mean 'spread out'. Similarly, in verse 112 the author uses the expression *brahmasabrahma* etc. Here the additional *sa* is useless. It should be *brahmābrahmarūpam*. Occasionally the poet writes verses where he uses expressions such as *kāntam ekāntakāntam*, which are of course sweet and suit the occasion. Generally the work suffers from scribal errors besides other discrepancies which are being discussed as under:

In verse 2, line 3, the author says *vinaya-vinataḥ*, i.e. *vinayena vinataḥ*. Both of these have the same sense and either of the two could suffice. It is an example of *adhipadadva*. In verse 3. line 1, the word *śikara* should be read as *śikhara*. The word *śikara* gives no sense, nor can the word *śikara* be supposed here for that would infringe the metre. In the last line the author has mentioned *pañcakūṭa* mountain afterwards but the pronoun *yatra* preceding it in the second line creates a doubt and is an example of *Vidheyāvimarśadoṣa*, i.e. non-discrimination of the predicate.

Again in verse 5, line 1, *krīḍopavanapadavī* should be separate from *krīḍatām*. In the text it is jumbled up and obscures the sense. In separating the two the prose order becomes clear. *Krīḍopavanapadavī* is the agent (*Kartā*) and is connected with the verb *āviṣkaroti*. The *vātoddhūta* .....etc. are the winds compared with the symphony of the citizens which cause the peacocks to dance. This has been mentioned together with the humming of the black bees. The correct formation would have been *dhyanadvāditakṛdyān nṛtyaikaiprakashasubhagān*.



In verse 9, line 1, in *purama*, the syllable *pu* should be read as *pa*. This should be *parama* as that alone makes sense. The reading in the text *puramagurudhyānasandhānālinasvāntaḥ* is also otherwise faulty, *sandhāna* being redundant. Again in the second line in *kāntam tam iti rajaneḥ* the author has used *iti* between *kāntam* and *rajaneḥ* which splits both the words and is, therefore, misplaced. Viśvanātha, the author of the *Sāhityadarpaṇa* has given a list of such usages and syntactical irregularities in his work.

In the first line in *dr̥ṣtvā cainam* in V. 9 the author uses the pronoun *enam* (accusative from *etad*) which is followed by *tam* in the second line. Here the pronoun *adas* (*amum*) should have been used; otherwise, it is also a case of *Bhagnaprakramatā*.

The word *sadyaḥ* and *drāk* in the second hemistich of the same verse are synonyms; any one of the two would have been sufficient.

In verse 16, line 4, the first syllable is missing, it is... *totpatu*. It may be *cintotpattau* meaning 'on the rise of anxiety'. In line 3 of the same verse *cittavṛttīm* should be read as *cittavṛtṭiḥ*, it being the subject. It should be in the nominative and not in the accusative case.

In verse 18, line 4, the word *prāṇyāḥ* should be changed into *prāṇinaḥ*. But it would infringe the metre. If it remains *prāṇyāḥ*, it would be grammatically wrong. The better reading may be *prāyaḥ santaḥ*...etc.

In verse 20, line 3, the particle *ca* after *aśvam* is unnecessary for, *ca* is a conjunctive particle. There is nothing which it may conjoin or connect.

Similarly, in verse 21, line 1, the *ca* after *kautukī* is useless as it connects *yautake* with *kautukī* which makes no sense. If we replace it by the word *san* the sense will be clearer.

In verse 24, line 1, the word *varghayati* should be *vardhayati*. This is evidently a scribal error or a printing mistake.

In verse 28, line 3, *jagadvyāpi* should be combined with *sauryapratāpaḥ* to make the sense clear. It is this which pervades the whole universe.



In verse 33, line 2, the word *indindira* is used in the sense of a large bee, which is very rare.

In verse 34, line 2, *kṛidāvāpī* should be joined with *savanasa-rasaiḥ* to make the sense clear. It would mean the winds which have become cool with bath in the pleasure-lake. In line 4, of the same verse *stāt* should be read as *syāt*. It is evidently a mistake.

In verse 35, line 1, the reading *antimajinavarāḥ* is wrong. If we connect it with *Yama...* etc. then too it makes no sense. In case we read it as *Jinavarān* it will qualify the *prāsādān* in the second line. The sense will thus become a bit clearer.

In verse 37, line 2, *visarga* should be added to the word *vimānā*. It is the plural of the word *vimāna* that is meant here and not the feminine of the word *vimānā* meaning *vigato māno yasyāḥ*.

In verse 38, line 3, the word *kṛti* in *abhisṛtikṛtikṛtām* is superfluous. The editor has put an asterisk mark here. The expression appears to him to be quite puzzling. We can suggest here a conjectural emendation. According to us the whole line may be recast as *vighno yat syād abhisṛtikṛtām yoṣitām ca tvadīyaiḥ*. There does not remain any superfluous word then.

In the final line of the same verse *dūranirvāsitaḥ* and *syāt* should be *syāḥ*. This emendation would eminently suit the context.

In verse 40, line 3, the reading *kṣaṇam iyam api* should be changed to *kṣaṇam ayam api* for, it is connected with *parisara*, which is masculine. *Prekṣaṇīya* should be read as *prekṣaṇīyaḥ*. In the extant reading the masculine *parisara* is followed by a pronoun in the feminine which is evidently wrong.

In verse 42, line 1, *vicariṣyaty avaśyam* should be read as *vicariṣyasy avaśyam* as it is connected with *tvam*.

In verse 43, line 2, *kāryasiddhe nidānam* should be *kārya-siddher nidānam* as it is in construction with the word *vacanam*. If it has to be justified—*śhitasya gatiḥ cintaniyā*, it may be



taken as a vocative and may be dissolved as *svīkṛtanijasuhṛdaḥ kāryasya siddhir yena sa svīkṛtanijasuhṛtkāryasiddhiḥ*, i.e. who has taken the responsibility for the success of his dear friend.

In verse 45, line 4, *udghātanaiḥ* should be read as *udghāṭanaiḥ*. Or it may be the author's own reading in the sense of *utkṣepaṇa*.

In verse 49, line 3, the word *vaya* seems to have confounded the editor; for, he has put a question mark after that. *Vaya* is *varya*. The top mark for 'r' might have been omitted in the original manuscript. This conjecture also gets support from the close proximity of *varya* with *vaidūrya*. Here the author seems to be aiming at a nice alliterative effect.

In verse 51, line 4, *svam* should be *sva*. Again, the word *bahalavidapi* should be replaced by the word *bahalaviṭapi*. Here *da* for *ṭa* may be a scribal error or a printing mistake.

In verse 52, line 3, the text is broken. If we supply the word *khara*, the lacuna can be filled up. This is supported by the context also. After the dots indicating the break in the text we have the word *karaḥ*. Before the dots we have *uṣṇāmsor api*. If *khara* is supplied we would have the complete expression *uṣṇāmsor api kharatarakarāḥ* meaning 'scorching rays of the sun.' This will also be in keeping with the author's love for alliteration which is so evident in the work.

In verse 55, line 2, the author has used the word *ripusurajitā*. Due to scribal error or some other reason the order of the words has been inverted. The reading should have been *suraripuṣjitā*.

In verse 57, line 1, *eṣām* should be *asya* for, according to context it refers to the moon. *Eṣām* cannot refer to *prāsādānām* in the previous verse, for, pronouns refer to words which are used in close proximity to them: *sarvanāmnāni sannihita-parāmarśitvam*. Now, even if this *nyāya* is not taken into consideration or its application in all cases is not conceded, the word *eṣām* cannot be connected with *prāsādānām* in the previous



verse, for, there the complete expression is *prāsādānām trikam* which is in the singular. *Eṣām*, therefore, is indefensible. It should be definitely replaced by *asya*. Although grammatically this emendation may be right yet it cannot be easily fitted into the metre for the final syllable then will remain short, *laghu*, which in the first *pāda* is generally considered to be a fault.

In verse 58, line 3, the editor has put a question mark after the word *kaṭukamatinām*. The word *kaṭuka* of course confuses one on account of its being used in a less known sense and again on account of its close resemblance with the word *kaṭu* meaning 'sour'. Here, however, the word does not mean 'sour'. It means 'pungent', 'sharp'. *Kaṭukamatinā*, therefore, means 'by the sharpwitted'.

In verse 60, line 2 breaks after the word *gantum ūrdhvam*. The lacuna may be filled by supplying the word *sudūram*, meaning thereby that the palace intends to go very high in the sky.

In verse 61, line 1 is found broken after *adri*. The lacuna may be filled by supplying the word *dr̥ḍhām* as it is connected with the word *puṣṭim*. The *anvaya* will then be *etāḥ dr̥ḍhām puṣṭim dadhatu*. The expression agrees perfectly with the sense. In line 3 of the same verse *sya* may be added to *auśadhīsa* to fill up the lacuna.

In verse 62, line 2, *mithyānubhāvām* should be *mithyānubhāvā* for, it is connected with *tīrtharājī*, which is in the nominative singular. The whole of the second line is a compound qualifying the word *tīrtharājī* of the first line.

In verse 63, line 2, the word *dr̥ṣṭā* should be changed into *draṣṭā* for, it is connected with the word *janaḥ*. There is no other word with which it can be connected. *Dr̥ṣṭā* is evidently a scribal error for *draṣṭā*.

In verse 67, line 1 is broken after *akhila* and the next word after the break is *rajanām*. If we supply the syllable *pu* to fill up



the lacuna, the expression will be *prīṇāty eṣākhilapurajanān* meaning that it pleases all the inhabitants of the city by giving them its pure water. In line 4 of the same verse the reading *neyagādānagaryāḥ* is puzzling. The editor also has put a question mark there. In spite of our very best efforts it has not been possible to hit upon the correct reading in this case. The word *pūṇte* in line 3 of the same verse should be read as *pūṇitaiḥ* as it is connected with *vīcīhastaiḥ* in the instrumental plural.

In verse 68, line 3, the word *upanayaiḥ* should be changed to *upanayeh*, otherwise, the sentence would be left without a verb and the meaning would also suffer. The author wants to say 'do not trouble the separated persons with your unbearably sharp rays' and for this purpose the construction should be *pādaiḥ mā sma upanayeh*. In the same line the word *prasahyaiḥ*, which from the text as handed down to us appears to be connected with *upanayaiḥ*, is nothing but a scribal error. It ought to be *asahyaiḥ*.

In verse 74, line 3, the text is broken towards the beginning. If we supply *gra* to fill up the lacuna the complete word will be *grāmaikaikam* meaning 'each and every village'. This very well fits in the context and makes the sense perfectly clear.

In verse 75, line 1, again the text is broken. If we supply the syllable *gu* the complete word will be *pratipadagurūn* which will fit in well with the context.

In verse 79, line 1, *śamanakakubhiḥ* should be changed to *śamanakakubham* for that alone makes sense. The sentence is *tasmād draṅgāc chamanakakubham prasthitasyāntarā te*, when you go to the southern direction from that city. Not only should the instrumental case be avoided with the word *kakubh* when it is connected with the word *prasthitasya*, the plural in *śamanakakubhiḥ* also is unjustified for, Śamana's or Yama's quarter is one and not many. The correct instrumental plural would, however, be *kakubbhiḥ* which militates against the metre.

In verse 82, line 1, *prauḍhadurgām* which qualifies *Bhrgupuram* should evidently be *prauḍhadurgam*.



In verse 88, line 4, the word *nejaḍopi* should be changed into *no jaḍopi* for, that only makes sense. The whole line would then be *pitroḥ paśyan ka iha suratam lajjate no jaḍopī* meaning 'what fool in this world would not be ashamed when he sees his parents sexually united?'

In verse 91, line 4, the reading is altogether missing. We may conjecturally reconstruct it as; *preṅkhacchākhām anilataralocchūnabhaṅgībhīr urvīm* '.

In verse 92, line 2, the reading is *vividhasumanah saṁvitānām latānām*. Here, the word *saṁvitānām* is a big problem. If it is taken to be in the sense of a canopy of flowers a great difficulty would arise for, in the genitive plural the form would be *saṁvitānānām*. If the word *saṁvīta* in the sense of 'surrounded by' or 'full of' is taken then the metre would be infringed. The only alternative left to us is to suggest such a word in place of it as may not be far removed from the form of the present word and at the same time may yield an appropriate sense. *Samcitānām* is one such word. The complete reading then would be *vividhasumanahsamcitānām latānām* meaning 'creepers laden with a large variety of flowers'. This is a case of confusion between *ca* and *va*, which are so similar in form.

In verse 95, line 3, *nihitā meru* should be changed *nihito meru*.

In verse 96 line 1, the word *nīlacchāyām* should be *nīlacchāyam* for, it qualifies the word *puram*. In the second line a similar word is used *śubhracchāyam*. This is perfectly correct. In line 3 of the same verse the word *piṅge* should be changed to *piṅgaiḥ* for, it qualifies *ikṣudaṇḍaiḥ*. The reading evidently should have been *piṅgaiś caṅgaiḥ* meaning 'yellow coloured (i.e. ripened)' and of a superior quality. *Caṅga* is a Prakrit word. It may be that the poet originally read *piṅgair aṅgaiḥ*.

In the second line *vismṛtaiḥ* should be changed into *vistr̥taiḥ* as that alone makes sense.



In verse 97, line 3 is broken. The particle *su* would serve well to fill up the lacuna. The word then will be *surajāḥ*.

In verse 98, line 4, the word *kṣaudre* is confusing. The word *kṣaudra* means honey. Here, it has the unusual sense of *kṣudraiḥ kṛtaḥ*, 'performed by the mean'.

In verse 103, line 1, the text breaks after *cārtha pau*. If we add *rān* to *pau* we would have the complete reading *cārthapaurān*. In *cārtha* the 'r' is superfluous. The proper word should be *cātha*. It means 'and also'. The meaning of the whole line would now be as follows: You will see the people mounted on elephants, horses, and also the other citizens. The emended text thus suits the context eminently.

In verse 105, line 2 *Sudharmyā* of Indra is mentioned. It should be changed to *Sudharmā* for, that is the word for an assembly hall of the gods. *Sudharmyā* is, therefore, incorrect.

In verse 106, line 2, the *sakhayati* is probably a mis-print for *sukhayati*.

In verse 107, line 4, the *anusvāra* should be added to the word *lakṣmī* for, it is to be connected with the word *nidadhataḥ*. In verse 110, line 1, the word *kaṭhiṇa* is evidently wrong. It should be *kaṭhina*. The third line of the same verse is broken. The lacuna may be filled up by adding *śyā* to *mā* meaning 'light blue coloured'. The word *dyati* is evidently a mis-print for *dyuti*. Line 4, of the same verse is again broken in the end after *bahi*. The lacuna may be filled up by adding *śca*.

In verse 111, line 1, the word *asiti* should be read as *asita* for, there is no word *asiti* as such. It qualifies the word *śmaśru*. The meaning is 'dark moustaches'. In the same line the *kūrcāṅkurodyān* is evidently wrong. It should be *°rādyān*. In the same verse lines 3 to 4, are *vaidrumīm akṣamālām rāgam prāptām iva guruguṇair ghūrṇamānām ca citre*. Here, the word should be *citram*; the garland of pearl-beads cannot evidently rotate in an image. Or *citre* may go with *anke* in the next verse.



In line 3 of verse 113, *arhan* should be *arhān* for, it is connected with the world *lokān*.

In verse 115, line 1, in the word *namad asumatām* the genitive is used for the dative, which runs counter to Sanskrit usage.

In verse 117, line 1, the word *jāpa* has been used. It is a solecism. The correct form is *japa*. In verse 120, line 4, the word *sampadi* should be *sāmsadi*. The construction of the sentence would then be *surāṇām sāmsadi indram* etc.

In verse 130, line 2, the word *manāstvena* should be *manastvena*. In the same verse line 3, the text is broken after *sampraty ahani*. After this word there is only one letter *śi*. Possibly *ni* is missing. The original reading might have been *sampraty ahani niśi vā*. It is logical that *niśi* should follow *ahani*.

Finally, it may be remarked that inspite of our very best efforts, there is still one verse where a reading is enigmatic. In verse 99, line 3, the reading is *kuṭrāpyādyādyaraka janitāḥ*. It is a puzzle. The editor has also put a question mark here.

### Candradūta of Śrīkrṣṇa Tarkālankāra

This small dūtakāvya is attributed to Śrīkrṣṇa Tarkālankāra. He was a great logician. He is said to be the son of Gopikānta Bhaṭṭācārya who commented on the *Kāvyaaprakāśa*. The poet's intention is to propagate his doctrines or philosophy through the medium of the light literature.

The poem shows close similarity with the *Padāṅkadūta* where the poet is more interested in philosophical speculation through a poem.

From the Mālyavat Parvata, Rāma sends Hanumat to Laṅkā. He comes back after seeing Sītā. Rāma is very sad because of Sītā's separation. In a state of awful bewilderment he espies the rising moon who is moving towards Laṅkā and asks 'him' to convey his message to Sītā.



### Candradūta of Vinayaprabhu

The work contains only 12 verses. The first verses are in Varṇasthavila metre and the last one is in Anuṣṭubh. The theme of this work is that a lady separated from her lover sends a message to him through the moon. The moon is requested to inform the hero that his beloved is dying by inches.

The moon is moved by her piteous condition and bewilderment. 'He' relates the sad plight of the lady to her lover who being charmed by the melodious voice of the moon come back and thus the couple enjoys a happy reunion.

The poem is a nice piece where the messenger not only relates the message but actually brings about the desired end.

### Candradūta of Jambūkavi

The poet flourished in the 10<sup>th</sup> century. This small poem contains only 23 verses in the Mālinī metre. The work though small, can be placed among some of the master-pieces of the dūtakāvya literature. It is also useful for the history of India for it gives chronology of a certain period. Most of the verses are Yamakas of a subtle nature. A large number of scholars or rhetoricians quote them in their works.

The theme of the poem is the conventional one peculiar to the dūtakāvyas. A lady separated from her lover requests the moon to go to her lover and inform him of her pangs of separation she is suffering from in his absence. The moon is asked by the lover to kindly go back and enjoy her sweet company.

### Pikadūta of Rudra Nyāyapañcānana

Only a fragmentary copy of it having about 30 verses is available. The metre used is Śārdūlavikrīḍita.

As in the *Ghaṭakarpara-Yamaka-Kāvya* and in some other dūtakāvyas, so in this poem also the messenger is sent by the beloved to the lover.



In this poem the tradition of describing the route to be followed by the *dūta* is missing. Its story in brief runs thus:

Kṛṣṇa has left for Mathurā. Vṛndāvana is no place of attraction to Rādhā. It is simply repelling. Fortunately for Rādhā a cuckoo happens to pass nearby. She humbly requests it to convey her message to her lover. She does not like to send a beetle as it would surely cling to Kṛṣṇa's lotus-like feet, since it is in the nature of the beetles to run after the lotus-flowers. The beetle would surely fail to convey the message and not come back again. Earlier Rādhā had sent her mind to Kṛṣṇa but it did not come back. The cuckoo is asked by the Gopīs to ride on an elephant and go to Mathurā. After all, what offence have the Gopīs given to Kṛṣṇa that he has entirely forgotten them? The cuckoo would tell him that his votaresses can no longer resist the pangs of separation from him. Nevertheless, they sustain themselves in the hope of reunion with him. The trees and the birds etc. of Vṛndāvana are all sad in his absence. The cuckoo is to request Kṛṣṇa to give cheer to the Gopīs and to come back from Mathurā.

### **Pikadūta of Ambikācaraṇa Devaśarmā**

This poem is attributed to Ambikācaraṇa Devaśarmā who seems to be a poet of the last century. This poem has not been published so far.

The message and the theme of it coincide with that of the *Aniladūta* of Rāma Dayālu Tarkaratna.

### **Kokiladūta of Haridāsa**

This kāvya of one hundred and three verses is attributed to Haridāsa (or Harimohana ) who composed it in the Śaka era 1777. One hundred verses of it are concerned with message proper while the last three verses disclose the poet's own identity.



The theme of this work is that Kṛṣṇa has left Vṛndāvana. Rādhā is much aggrieved. She wants to convey her feelings through a kokila. The rest of the matter is an imitation of the dūtakāvyas of this type.

There is no mention of the route. The poet wrote the work to show off his poetical talents. The verses are at times too difficult and abstruse and thus much of the charm of the poem is lost.

### Kokilasandeśa of Veṅkaṭācārya

It is different from the *Kokilasandeśa* of Uddaṇḍa Kavi. The poem has 121 verses on the model of Kālidāsa's *Meghadūta* having 60 and 61 verses in the Mandākrāntā metre in the first and second parts respectively. The manuscript of the work is preserved in the T. M. S. S. M. Library, Tanjore. The theme of the work is:

Having enjoyed the company of sixteen thousand consorts, Viṣṇu becomes tired of Śṛṅgāra and desires to experience pathos. He becomes the king of Magadha and then under the curse of Agastya sojourns at Malayagiri. He is now separated from his wife and in a state of utter helplessness entreats a kokila to convey his message to his wife.

The route which the kokila is asked to follow runs from Malayagiri to Kusumapura. The messenger, as usual, is at the very outset eulogised and subsequently entreated to carry his message to his sweetheart. To reach Kusumapura the kokila is to follow a northward course and is to commence its journey after paying homage to Mahendra mountain where the Malaya breezes are blowing. The messenger must have his wife to accompany him lest he (the messenger) should feel the pangs of separation like the hero. After crossing the hermitage of Agastya at Malayakūṭa the messenger is to go to Śatamakhapuri and Tāmraparṇī where the Brāhmaṇas are highly learned. Other intermediate places are Madhurā and the Sahya mountain where



the messenger will be delighted to pay homage to Raṅganātha, Śeṣanāga and Padmanābha. The kokila, will then visit Tañjā Nagara, the Kāverī, the Tuṅgabhadra, and the Kṛṣṇa and would then reach Kusumapura.

The actual message is described in the second part of the work.

The poem draws inspiration from the *Meghadūta* only in form and metre but not in spirit, although the predominant sentiment is pathos here too.

### Kokilasandeśa of Uddaṇḍa

This poem by the famous author of the *Mallikāmāruta* containing 92 verses in the first and 69 verses in the second part is an imitation of *Śukasandeśa*. The poet leaves no trace of his identity but the poet Udaya, the author of the *Mayūrasandeśa*, has mentioned him (Uddaṇḍa) as a great favourite in the Bālyā country. Uddaṇḍa has mentioned Chennamangalam as the destination of his messenger in *Kokilasandeśa*. This city is identified with Villarvattam. According to Malabar tradition Uddaṇḍa was a great scholar, poet and debator who kept up his rank in the Zamorin's Vidvatsadas (Learned Assembly). After twelve years, the local Brahmin scholars became jealous and propitiated Durgā. With the grace of Durgā, a baby was born in the Brahmin family of Kakkasson. He grew up to be a great scholar, poet and debator. In his twelfth year he defeated Uddaṇḍa in Zamorin's *sadas*. The story of this poem runs thus:

A hero living with his beloved is taken away at night by a celestial being and is brought near the Conjeevaram temple. After two months, the month of Caitra approaches and he sees a kokila, through whom he sends the message to his beloved.

The route is described from Conjeevaram in the Chingleput District of the Madras State to a place called Chennamangalam (now a part of Kerala) between the two arms of the Alwaye river.



The messenger is entreated to enter Malabar through Mysore (Hoysala kingdom) in the north-eastern corner. The poem closely follows Kālidāsa's *Meghadūta* in technique, and is supposed to be a supplement to *Śukasandēśa* of Lakṣmīdāsa insofar as it describes such portions of Malabar as are not included in that poem.

The poem is written in the usual Mandākrāntā metre.

### Bhṛṅgasandēśa of Vāsudeva<sup>6</sup>

Malayali poets have written dūtakāvya's both in Sanskrit<sup>7</sup> as well as in Malayalam<sup>8</sup> on the model of Kālidāsa's *Meghadūta*. In this dūtakāvya, Vāsudeva has marvellously interwoven the external nature depicted in the Pūrvabhāga with human feelings charmingly delineated in the Uttarabhāga. The number of verses is 95 and 80 in the first and second parts respectively. The poem is published in the Trivandrum Sanskrit Series, Trivandrum.

The theme and substance of the poem is that being charmed by the enticing handsomeness of a lover, enjoying sound sleep in his palace, a Yakṣī had snatched him away from the bedside of his beautiful consort Bālanīlī.<sup>9</sup> But she was forced to drop him down in a flower-garden in the vicinity of Padmanābhasvāmī temple at Trivandrum, due to the chance appearance of a Yakṣa. The lover finds himself in seclusion and is perplexed at this strange turn of events. In utter dismay he begins to contemplate over his fate but the sweet hummings of a bhṛṅga, a bee catch his fancy. The overwhelmed lover decides to send his message to his beloved through this 'bhṛṅga'.

The poet here follows the conventional method of the dūtakāvya's. In the Pūrvabhāga the route is described. The bhṛṅga is expected to travel from Trivandrum to Śvetadurga on the bank of Bharatapura, the abode of the beloved. The Uttarabhāga contains the message which is expressed in a very simple style.



The poem is also known as *Bhramarasandeśa*, but the name intended by the poet was *Bhṛṅgasandeśa*.<sup>10</sup>

From Trivandrum to Śvetadurga is one month's<sup>11</sup> journey but it is completed in two days only. The bee is endowed with some super-natural power.<sup>12</sup> In keeping with the *dūtakāvya* tradition the poet describes some important places he has visited. According to Sāmbaśiva Śāstrī, the editor of the work, "he (the poet) has, in fact, surpassed all others by consigning all his personal experiences to the swing of poesy".

In this work the poet has mentioned the names of Śrī Nārāyaṇa Bhaṭṭapāda, Māṭṛdallapaṇḍita<sup>13</sup> and the famous astrologer Acyuta Piśāroṭa.<sup>14</sup> All these men were probably his contemporaries. The poet has also praised the ruler of Trivandrum<sup>15</sup> who ruled between 1563-1602 A.D. This *Sandeśakāvya* seems to have been written during that period. It sheds a welcome light on the historical and also the geographical data of that period.

### **Bhramarasandeśa of Mahāliṅga Śāstrī**

This is a recent work written in the year 1923 A.D. by Mahāliṅga Śāstrī in Śikhariṇī metre and has one hundred and ten verses. The poet has written this poem on the model of Kālidāsa's *Meghadūta*. A resume of the subject-matter is:

Indra has killed Vṛtrāsura. The sin of murdering a Brāhmaṇa begins to haunt him in the shape of a dreadful ghost. He has no other alternative but to conceal himself in the lotus-tank of the Ganges. He thus gets separated from his beloved consort Śacī and in this sad separation sends a messenger to her. A bee is entreated to carry the message to her abode, the Indrapurī.

The route runs from Jahnuḥṣetra to heaven. Himālaya, Badarikāśrama, Sthāṇvāśrama, Oṣadhiprastha, Kailāsa, Mānasa lake and Svargaloka are the important places which the bee would like to see and enjoy during his journey.

The poem ends with the statement that by virtue of accidental pious recollections, Indra becomes purified of his sins and is



released from the sin of *Brahmahatyā*. Bṛhaspati assists Indra in regaining his lost grandeur and his beloved Śacī.

The poet aims at conveying to the readers the philosophy of the Purāṇas, viz. *kṣīṇe puṇye martyalokaṃ viśanti*, that men come back to the earth from the heaven when their accumulated *puṇyas* (religious merits) are exhausted and when they do some good in this world they can again be eligible for admission to the heavenly abode.

### Bhramaradūta of Rudra Nyāyavācaspati

This poem is attributed to Rudra Nyāyavācaspati. The complete poem contains 125 verses. The subject matter of this work has been taken from Vālmīki's *Rāmāyaṇa* with some innovations and alterations in the route. The theme of the poem is:

Hanumat has come back to Rāma who is staying at Citrakūṭa. Rāma hears from this messenger of the pitiable plight of his wife and becomes very sad. He recollects the days which he spent in the sweet company of his wife Sītā. He can no more bear separation and this creates a grave situation. Rāma becomes the Yakṣa of the *Mehgadūta*. He is very sad. As the rainy season has arrived, he thinks that all men must be with their consorts. It is just then that a bhramara, a bee, appears there. Rāma entreats it to convey his message to Sītā who is under confinement in Laṅkā.

The poet then explains the route. He describes once again the sad condition of Sītā. Thereafter, the message is related to the bee. The last two verses are concerned with the poet's own identity, etc.

### Bhṛṅgadūta of Śrīkrṣṇa

The credit of bringing this work to light goes to S.P. Chaturvedi of Allahabad, (formerly of Nagpur). It was published in the Nagpur University Journal No. 3, December 1937. A critique on



it was published by Chaturvedi in the *Proceedings and Transactions of the All India Oriental Conference*, 6<sup>th</sup> Session, 1930, pages 623-632. We quote relevant extract from it which gives quite a nice description of this hitherto unknown work.

The work contains 126 verses in Mandākrāntā metre. Unlike the *Meghadūta* there are no Pūrvabhāga and Uttarabhāga divisions in it. All the verses form one unit, the work itself. The last stanza is in Upajāti metre and states the names of the author and the work. The theme of the work is:

A Gopī in feigned anger (*prāptamānāntarāyā*) quarrels with Kṛṣṇa and spends a restless night. The following morning, she sees nearby a bee humming merrily on the bloomed lotus flowers. With big tears in her sleep-idle eyes, she breathes a heavy sigh and asks the bee to take her message to her lover Śrī Kṛṣṇa. The way shown to the messenger is not exactly the one which the messenger must follow to reach its destination. What our author aims at, is to mention and describe the various scenes of Vrajabhūmi which are of great interest to the Gopīs and other devotees of Śrī Kṛṣṇa. The bee is asked to go first to the house of Nanda (*yāhi nandasya geham*). The garden, the Mālatī-bower, scenes of amorous sports (*kāmakrīḍāparimala*), the arch—all these are admirably described. Then comes the royal avenue (*rājavīthi*), where beautiful damsels are seen hurrying to their lovers' places and heart-attracting ball-games (*kandukakrīḍāḥ*) are being played. Reaching Gokula through a spacious gate, the messenger is to see the image of Gaṇeśa in the court-yard, and the worship of Rohiṇī. He is advised to enjoy the playing on musical instruments and the amorous dance in honour of the deity. Thence he is to go to the way leading to the (river) Yamunā and listen to the witty and confidential talks of the ladies who have gone there to fetch water. He is to keep himself aloof from these temptations and proceed on his undertaken errand. Now, comes the temple of Vāgdevatā (the goddess of speech) by whose grace even the animals can compose excellent



poetic lines. This is followed by a very beautiful description of Lord Śiva's temple (Kailāsadhāma).

### Patradūta of Rudradeva Tripāṭhī

This is a recent dūtakāvya<sup>16</sup> written by Rudradeva Tripāṭhī, son of Ramākānta Śarmā who is described by the author as an astrologer. The work is published by Bhimadeva Tripāṭhī of Shri Maheshwar Printing Press, Mandsoor (M.P.). It contains 163 verses written in the Mandākrāntā metre. At the end of the work there are five photographic reproductions of the things and places described in the work, which has elicited praise from such critics as the editor of the *Madhuravāṇī*. The theme of the work is:

The author Rudradeva Tripāṭhī who is living in Bombay with one of his maternal uncles, Govinda Rāma Śarmā, sends a letter to his preceptor who is also one of the maternal uncles of the author living in Daśapura in the Mālava country. The letter is sent as a messenger to convey the best regards of the pupil, the author, to the preceptor, Rāmacandra on the Guru Pūrṇimā day. Just as the cloud in the *Meghadūta* is treated as a living being and human actions are ascribed to it, similarly, our author Rudradeva Tripāṭhī attributes all human actions to the letter. He also describes the route to be followed by the letter which lies between Bombay and Daśapura and passes through Dadar, Balsar, Bullimore, Navasari, Bhṛgupura, Revatī and Ratnapurī, etc. In between the poet takes a few moments off and describes in vivid detail the various places and scenes of Bombay with all its beauty-spots like Chowpatti, the Juhu Beach thronged with the merry-making people helping themselves with *Bhelpūri*, etc. and the buses and the trams plying. The journey of the letter commences from the Bombay Central Post Office from where it is put in a Dakvan, carried to the Railway Station and put in a train-compartment. It is described to be a witness to all that takes place in the compartment; the breakfast by the people, the boisterous laughters of the people and the like. When the letter reaches Daśapura, it is asked to go to a Vidyālaya or a College



building where the author had pursued his studies sometime back. The letter is to deliver the message of best compliments of the pupil, the author, to the preceptor, the maternal uncle of the author.

### Patradūtam of Mohan Lal Sharma Pandey

This *dūtakāvya* blazes a new trail in Sanskrit *dūtakāvya* literature. It has for its theme the invasion of Kuwait by the Iraqi dictator Saddam Husain—an object now of dust-bin of history having been executed by America—out of greed of the oil rich country and the hair-raising atrocities perpetrated on the population of that country that had led to international outrage resulting first in the economic blockade of Iraq and later noticing its ineffectiveness in exercising pressure on the Iraqi establishment by the U.S. in withdrawal of its forces under the orders of the United Nations. As punishment for the mayhem that Saddam had created in Kuwait the U.S. and the allies decided to invade it. The *kāvya* starts with the Chief of the U.S. Air force taking leave of his young wife who is reluctant to part with him with the Chief insisting to go to Iraq to pick up fight in obedience to the command of the President of his country promising *inter alia* to send letters to her to keep her informed of his well-being. Hence the name *Patrakāvyam*.

The Air Chief conveys all that happened in Kuwait through a letter to his wife including the withdrawal by Saddam of his forces after his defeat at the hands of allied forces. He hopes it (the letter) will bring cheer to her. In the letter he further writes that he would be reaching New York Airport along with his colleagues in the evening where he asks her to receive him. Elegantly dressed she reached the Airport along with her friends in good cheer and embracing him with her arms gave him sweet kisses again and again :

प्राणेशस्वागतार्थं प्रमुदितवदना भूषिता रत्नवस्त्रै-  
र्गत्वा सार्धं सखीभिः सहचरनिकरैर्बान्धवैर्यनकेन्द्रे ।



सोत्कण्ठं कण्ठदेशे निजभुजलतया लीलयाऽऽश्लिष्य कामं  
कृत्वा सा नैकवारं झरितमधुरसं चुम्बनं मोदमापत्॥ Verse 115.

The work is unique in having for itself a foreign theme and the graphic description of the atrocities unleashed by heartless Saddam which provide ample opportunities to the poet to unfold his talent as a finished poet, the talent that had found full exposure in his prose work the *Padminī* which is reminiscent of the works of Sanskrit prose writers of old like Bāṇa and Daṇḍin and Ambikādatta Vyāsa, Medhāvratāchārya and Shrinivasa Shastri of the modern period.

An idea of the word picture of the atrocities on the Kuwait citizenry can be had from the following verses :

निर्दोषाणां सहस्रं युगलपरिमितं हिंसितं गूढपुम्भि-  
श्चैकं लक्षं नराणां तपनसुतनिभैः प्रापितं सन्दितात्वम् ।  
गोत्रानन्ताप्रगुण्यं दशशतकमरं स्थापितं बन्दिगेहे  
मूर्धानो मारितानां निजपुरि चरतां लम्बितास्तद्गृहेषु॥ Verse. 40.

क्रीडाप्रालेयशैले स्खलनमयगमे स्थापिताः प्रेतदेहा  
द्रव्यं दत्त्वा प्रलब्धाः परिचितपुरुषैः कम्बलाच्छादितास्ते ।  
ये क्रूरा बन्दिनस्ते विपुलतमधनैर्मोचिता, नैव नूनं  
स्वल्पप्राणा उदारः सततहितधरास्त्याजिता दत्तचित्तैः॥ Verse 41.

“Two thousand innocent people were done to death by the barbaric people, a hundred thousand were jailed by the ones of the form of the God of Death while seventeen thousand of them were put in concentration camp and the heads of those killed while they were walking in their city were hung outside their homes.

The beautiful floors of snow laid for skating were turned into mortuaries where the Kuwaiti citizens paid bribe to identify the corpses of their kith and kin covered in blankets. By those who had set their minds the ferocious prisoners were released with payment of hefty sum but in no case were those who were weakling, generous and given to doing good (to others).”



The cruelty of the soldiers of Saddam Hussain touched such heights that let alone human beings even the animals and birds, those of them even kept in zoo, were not spared. Their flesh was cooked and consumed by them:

छागा गृध्राः कपोताः पिकबकचटकाः सारसाः कृष्णसाराः  
कोकाः कोला मयूरा मृगशशगवया वर्तकाः कुक्कुटाश्च ।  
चाषा लावाश्चकोराः शुककुरगणाः पक्षिशालास्थिता ये  
तेषां बुक्का प्रमिष्टा परमरसमयी भक्षिता सैन्यरङ्गैः॥ Verse 42

“The wretched soldiers helped themselves with the tasty liver soaked in lots of curry of goats, eagles, pigeons, cuckoos, cranes, sparrows, black deer, cakravākas, boars, peacocks, deer, hare, gavayas (a species of oxen), quails, cocks, pheasants, the Indian red-legged partridges, parrots and ospreys”

The barbaric behaviour of the Iraqi soldiers towards Kuwaitis symbolized by rape of women, killing of children, looting of citizens, their having their own way, the indiscriminate beating by them and vicious torture invited censure of the members of the United Nations Organization: संयुक्ते राष्ट्रसङ्घे प्रतिनिधिपुरुषैर्धिवृत् कृत्यमेतत् ।

The beauty about the kāvya is that it is not burdened with pedantry. The language is free from recondite forms and has a flow of its own. Like any other newly-wedded woman, the wife of the U.S. Air Chief, feels sad at the imminent separation from her husband and wants to go with him to which he says the Govt. does not allow that He asks her to pack the things that he may need to carry with him. His relatives come in the evening to bid him goodbye. He enjoys food and drinks with them after which they take leave of him with the words Ta, Ta and Bye. With this the author shows his good acquaintance with Western mannerisms. The Air chief's wife gives him her photograph as a souvenir while he in turn gives her his ring. In the morning he gets into the car and is off to the Airport.



The *kavya* ends with festivities on the safe arrival back of the Air Chief. The festivities are marked by handshakes and presentation of bouquets by friends and kinsmen quite expert in dancing and singing with their cars lined up in front of his house. The friends and kinsmen in all merriment help themselves with a variety of dishes and wine to the accompaniment of playing on instruments and dancing with their chosen partners.

### **Haṁsadūta of Vāmanabhaṭṭa Bāṇa**

Vāmanabhaṭṭa, a Brāhmaṇa of Vatsagotra, was the court-poet of Vemabhūpāla, the famous author of the *Śṛṅgārāḍīpikā* in the 15<sup>th</sup> century. The poet Bāṇa Bhaṭṭa, the court-poet of Śrī Harṣa who composed the *Kādambarī* and the *Harṣacarita* was also a Vatsagotra Brāhmaṇa. Bāṇa Bhaṭṭa is said to be a unique prose writer. In order to equal the fame won by him, Vāmanabhaṭṭa wrote a large number of books including this *Haṁsadūta*. Its subject-matter is the same as that of the *Meghadūta*.

A Yakṣa separated from his beloved, sends a message to his beloved consort Kandarapalekhā through haṁsa (swan), who is expected to travel from Mount Malaya (the extreme south of India) to Alakā. The swan is to travel through Tāmraparṇī and reach Madurā, the land of the Pāṇḍya kings. Thereafter, he is to go to Kāverī, the lands of the Rāṅgas and Colas, the Śiva temple of Puṇḍarikapura, Conjeevaram, the Pārvatī shrine at the bank of the river Kampā, and then is to cross the river Kanakamukharī. Thereafter, it is to pass through the Āndhras, the Kṛṣṇavātī, the Tuṅgabhadra, the Godāvarī and then traverse the Vindhya mountains, and cross the rivers Yamunā and Gaṅgā and travel through Vārāṇasī, Ayodhyā, Kurukṣetra, the Himālayas, the Krauñca mountain, the mount Kailāsa and reach Alakā.

The second part of the work contains a fine description of Alakā, the abode of the Yakṣa, and his message to his beloved



The work as a whole is very interesting and is closely similar to the *Meghadūta*. The poet has a thorough mastery over language and rhetorics.

### **Hamsadūta of Rūpagosvāmin**

Rūpagosvāmin, a disciple of Śrīcaitanya, was a great Vaiṣṇava of Bengal. Besides the *Hamsadūta*, a work of 142 verses in Śikharīṇī,<sup>17</sup> he has a large number of other works to his credit. The theme of the poem is:

Lalitā, on behalf of Rādhā and other cowherdresses sends a haṁsa, swan, from Vṛndāvana to Mathurā where Lord Kṛṣṇa resides. The swan is requested to keep track of Kṛṣṇa's chariot driven by Akrūra. He is further requested to have rest under the Kadamba tree behind which Kṛṣṇa used to hide himself while stealing the clothes of the Gopīs. He is also expected to visit the Govardhana mountain, a favourite resort of Kṛṣṇa, the Tamāla tree; the Kālīya lake where the Vṛndādevī had transformed herself into a Tulasī leaf, and from there to the famous town of Mathurā. The swan is to go there and see Kṛṣṇa busy in merry-making with the maidens singing songs of Vikadrū and the legendary tales narrated by Akrūra. Kṛtavarman, Sātyaki. Garuḍa and others must be busy in Kṛṣṇa's service. The swan must look for an opportunity to see Kṛṣṇa when he is alone, otherwise, he would not like to hear the message sent by the village-maidens. He must request Kṛṣṇa not to forget them, who were earlier very near and dear to him, particularly Rādhā who cannot resist the pangs of separation any more.

The poem is rich in similes and the flight of imagination is spontaneous, although the theme is borrowed from the *Śrīmad Bhāgavata*.<sup>18</sup>

### **Hamsadūta of Veṅkaṭanātha Vedāntācārya**

Veṅkaṭanātha and his son Varadanātha are famous poets of the 14<sup>th</sup> century. They are the followers of Rāmānuja. A number of Sanskrit and Tamil works have been written by Vedāntācārya.



The theme of this poem is based on the *Rāmāyaṇa*. The messenger is haṁsa, a swan instead of Hanumān. The route which the swan is directed to follow is described. It runs from Mount Malayavat to Ceylon. The route described here is a repetition of the one described by Vāmana Bhaṭṭa Bāṇa and the poet has sufficient explanation ready for it. This path is safe and the heavy rains would not obstruct the movement of the passengers there. Hence the messenger is requested to travel through the Eastern Coast of the Madras Presidency. It is a bit longer no doubt, but it will be free from any difficulty. The swan is expected to go to Karṇāṭaka, Āndhra, Veṅkaṭācala, the river Kanakamukharī flowing near Añjanādri, Satyavatīkṣetra, Hastīśaila at Conjeevaram situated on the northern bank of the river Vegavatī, the Cola country, the Śvetaśaila, the Candrapuṣkariṇī on the bank of which the Vṛkṣācala and the Pāṇḍyadeśa are situated. Thereafter, comes the Tāmraraṇī, then the Subala mountain on the sea and finally the messenger reaches Ceylon. Sītā is found sitting under the cluster of green trees, where it (the swan) conveys the message of Rāma.

The message is nothing new to us. But the poet aims at relating it through an outburst of pathos, the Vedānta doctrines and philosophy only in a new garb. However, the poet has tried to make this poem attractive by the beauty of his composition. He saves it from becoming a dull and monotonous song.

### **Haṁsasandeśa of Raghunāthadāsa**

The theme of the work is exactly the same as that of the *Haṁsasandeśa* of Rūpagosvāmin. Generally the dūtakāvya show the route first and then the message is conveyed but here the case is reverse. The poet relates the message in the first half of the poem and the second half contains the route. The theme is as follows:



Rādhā, the chief cowherdess cannot stand the pangs of separation from Kṛṣṇa. She deposes Lalitā, her trusted friend, to convey her message to Kṛṣṇa, who is living in Mathurā. The messenger is requested to describe the day-by-day worsening plight of the Gopīs. Kṛṣṇa has deserted them and this has made them miserable. Every month that passes brings fresh pain and agony. Their condition thus is getting from bad to worse.

They want nothing from Kṛṣṇa except a sweet and kind glance towards them failing which, they may not be able to keep their body and soul together.

### **Haṁsasandeśa of Pūrṇasarasvatī**

The poem is written on the model of the *Meghadūta* with this difference that herein the message is sent by the beloved to the lover. The story goes that once a maiden of Kāñcīpura saw Lord Kṛṣṇa going out for a festival. She was charmed by his beauty but since he was residing at Vṛndāvana the poor beloved could not tolerate his separation. In utter confusion and dismay she sent a message to him. A swan was the messenger. The route from Kāñcī to Vṛndāvana is described in a very nice way.

The poet seems to have lived sometime between the 12<sup>th</sup> and the 16<sup>th</sup> centuries.

### **Haṁsasandeśa (anonymous)**

The poem is in line with the other dūtakāvyas, so far as the Mandākrāntā metre is concerned but in the subject matter it differs. It is mainly concerned with Yoga and Vedānta. The complete poem consists of 101 verses and is divided in two parts, the Pūrvasandeśa and the Uttarasandeśa, having 50 and 51 verses respectively. The theme is:

A devotee transforms his soul into a swan and sends it to *Rudrabhakti*, i.e. 'Devotion to Śiva'. Due to wordly engagements he remains away from his beloved, the Bhakti (Devotion). He, therefore, sets aside the wordly attachments and through his



*karman* regains his consciousness along with his beloved Bhakti (Devotion).

### Śukasandeśa of Lakṣmīdāsa

This small poem is attributed to one Nambudiri Brāhmaṇa Lakṣmīdāsa of Karinnampilly, a small village situated on the bank of the Alwaye river (in modern Travancore). He seems to have flourished in the 13<sup>th</sup> century. The message is sent here through a parrot from Rāmeśvaram to Trikkanamattilakam near Cranganur. It is one of the most important cities of the ancient Malabar kings. On his way, the messenger is to pass through Comorin and Trivandrum.

It is a nice lyric piece of one hundred and sixty two stanzas (having 73 and 89 verses in the first and second parts respectively). The hero is living in happiness in the sweet company of his beloved. In a dream he finds himself suddenly transported to Rāmeśvaram or Rāmasetu, the famous pilgrim-centre in South India. He then sees a parrot to whom he ascribes human organs, feelings and supernatural intelligence and through it sends his message to his wife at Guṇapuram.

It is a very interesting work but the message and the feeling of separation both take place in dream.

### Kīradūta of Rāmagopāla

This poem of 104 verses has been written by Rāmagopāla who is one of the scholars who composed *Vivādārṇavaśetu* under the patronage of Rājā Kṛṣṇacandra of Navadvīpa.

The theme of this poem is the same as that of the other poems dealing with Kṛṣṇa and the Gopīs' love-affair. The messenger is a parrot who surely is the proper agency to convey the feelings and emotions of the Gopīs to Kṛṣṇa.

### Kokasandeśa of Viṣṇutrāta

Viṣṇutrāta was a Malabar poet who flourished in the 16<sup>th</sup> century. He lived in the village named Vazappilli. The poem



contains 120 and 196 verses in the first and the second parts respectively in Mandākrāntā metre. The poet has followed the traditional method of the dūtakāvyas. The first part contains the description of the route to be followed in its travels by the messenger and the second part gives the message which is to be conveyed to the beloved.

A prince of Śrīvihārapura is abducted by some unknown powerful magicians and taken away to a far off place. The prince does not know as to where he is and what has happened to him. He is much confused in a lonely place, and is not able to discover the identity of that place. He recollects the days spent in merry-making and then he thinks of the condition of his beloved wife. The bewilderment at that is acute. In this sad plight he sees a koka flying there whom he requests to take his message to Kāmārāma, where his beloved lives. The koka goes to the beloved and tells her of the pangs of separation felt by her husband.

The poem is the longest one in the whole of the dūtakāvya literature in Sanskrit.

### **Cakorasandeśa of Perusūri**

It is a fine love-lyric which in essence follows the *Meghadūta*. The poet seems to have adorned the court of a king in Southern India, who had perhaps conferred upon him the title of *Navīna Patañjali* since the poet in the colophon calls himself so. The work is preserved as a fragment. The first part of it having 69 verses is complete in itself except for a few omissions, but the second part having 40 verses is incomplete. Verses 9 to 20 are found intact while all the remaining verses have a lacuna.

A certain lover did not pay due respect to Vyāghrapāda while he went to bow before Sundarēśa. The former cursed him and the poor lover had to sojourn at Kailāsa mountain. Only a month before the expiry of his term of curse, he saw a cakora through whom he sent his message to his beloved. The message,



unlike in other kāvyas, is not verbal, but written on a tree bark with mineral dyes. The first part describes the journey from Kailāsa to Hāla (the present Madhurā), the capital town of the Pāṇḍya country in the extreme south of India. The second part contains the message which is, however, incomplete.

The historical value of the first part is considerable, as there are descriptions of every important town, river and temple on the way. The second part (incomplete) describes the place where the beloved lives.

In the available part the author shows great qualities of literary craftsmanship and striking originality. His conceits are not usually laboured, and the chiselled and bejewelled phraseology gives an impression of rare beauty. The work can be ranked as an excellent production in the entire later dūtakāvya literature.

### Mayūrasandeśa of Udaya

Prince Udaya was the famous author of *Kaumudī*, a commentary on the *Locana* on the *Dhvanyāloka* of Ānandavardhana. The work under reference contains 107 and 92 verses in the Pūrva and the Uttarabhāgas respectively.

The message is sent by a person named Śrīkaṇṭha of Syānandūra (modern Trivandrum) to his consort residing at Annakara, a small village in Cochin State.

The distance to be travelled is eight miles only. A peacock is the messenger for this job. The route is described in a very simple style. There is a lot on the way to attract the attention of the messenger. The Uttarabhāga contains the message. The lover explains his sad condition due to his separation from his beloved wife.

The work is a nice imitation of two or three works of the South Indian poets namely, the *Śukasandeśa*, the *Kokilasandeśa* and the *Unnīlīsandeśa* (Malayalam *Kāvya*). All of the three works are drawn upon but the presentation is the author's own. He has woven the material drawn from the three dūtakāvyas into



an artistic whole. In that lies his novelty. The poem is rich in nice descriptions of some of the most important towns of South India. The style is very simple but the method of narration is not very appealing.

### **Kākadūta of Gauragopāla Śiromaṇi**

This was composed by Gauragopāla in 1811 Śaka year. Its theme is the same as that of the *Aniladūta*. Herein the message is sent by the cowherdresses to Kṛṣṇa.

The poet does not like to rely upon the messengers engaged by other poets. They have used Cloud, Swan, Wind and so on to deliver their messages but he criticizes such *dūtas* and in a large number of verses argues the superiority of kākā over other *dūtas*. In his opinion only the kākā is the fittest agency of *daūtya-karma* (conveyance of messages).

Unlike the other writers in the field, this poet does not worry much about the message or the messenger. He even does not care for the Gopīs. That is why he has failed to convey their message to Kṛṣṇa.

The poet seems to have composed this work to show off his skill in grammar and command of vocabulary.

### **Bakadūta of MM. Ajitanātha Nyāyaratna**

Unfortunately only a fragmentary copy of this work is available. The poem is written in different metres. The route to be covered by the messenger runs from Kṛṣṇanagara to Navadvīpa.

Due to the absence of the initial part, the theme of this work cannot be made out with certainty but from the available stanzas one can gather that some Bhramarī whose husband is away, sends her message through a Baka.

Bhramarī is perhaps some heroine deserted by her lover who in utter sorrow seeks to convey her feelings to the lover. She asks him to think of her pitiable condition and come back to her.



It is a good love-lyric and the poet seems to be at his best here.

### Śunakadūta of K.M. Kṛṣṇamūrti Śarmā

This small Sandeśakāvya of 30 verses in Mandākrāntā metre was published in 1954 A.D. in the quarterly Sanskrit magazine *Sārasvatī Suśamā* in the year 2011 of the Vikrama era. The theme of the poem is:

Intending to present an ornament to his beloved who is the daughter of his maternal uncle, a lover breaks into the house of a rich man and steals some gold but is caught red-handed and is awarded one year's imprisonment. He is feeling sad but he cannot escape from that stone-built jail. He, in utter helplessness, calls upon a dog whom he pleases with a sweet cake and entreats it to convey his feeling to his beloved consort who is residing at Mahiṣanagara<sup>19</sup>, at a distance of six miles to the west of that jail. The lover further instructs the dog to go through a village having the Viṭṭhala temple. The message is intended to console the beloved for some time till the lover reaches there.

The jail term expires. The lover earns some money by business, purchases gold bangles and offers them to his beloved. The poem ends with a happy reunion of the two lovers.

It is written in a very nice style on the model of Kālidāsa's *Meghadūta*. The poet mentions this fact in his last verse.

### Uddhavadūta of Mādhavakavīndra

A nice poem of 141 verses, it is written in the Mandākrāntā metre.

The theme of this work is only an elaboration of the idea found in a verse of the *Bhāgavata-purāṇa* wherein Kṛṣṇa sends Uddhava as a messenger to his parents and Gopīs residing at Vṛndāvana.

The poem begins with an enquiry about a stranger who visits the Gopīs. The Gopīs soon come to know that Uddhava is



a messenger sent by Śrī Kṛṣṇa. He brings a message for Gopīs who without hearing him abruptly begin to describe their own miserable condition due to their separation from their friend. Under an emotional stress one of the cowherdesses becomes senseless. Uddhava tries to bring her to senses. He is perplexed to note that he cannot deliver the message to the Gopīs who instead start cutting jokes with him and ask him to convey their message to Kṛṣṇa. Finally, Uddhava tells Rādhā (the Gopī who fainted) he has come with a message from Kṛṣṇa.

The messenger appreciates Rādhā's devotion to Kṛṣṇa.

### **Uddhavasandēśa of Rūpagosvāmin**

This poem composed by Rūpagosvāmin in the 16<sup>th</sup> century in Mandākrāntā metre consists of one hundred and thirty eight verses.

The subject-matter of this work is the same as that of the *Uddhavadūta* with slight variations. Kṛṣṇa persuades his friend Uddhava to convey his message to Gopīs residing at Vṛndāvana. The route from Mathurā to Vraja is related with vivid description of some important things worth-seeing on the way. Kṛṣṇa sends his best wishes for his friends and pays homage to his parents.

The poem gives an account of some sacred places, rivers and centres of pilgrimage and thus is very useful to trace the geographical conditions in the contemporary period. The poet also gives a true history of the important towns flourishing in his time.

### **Uddhavadūta of Rājavallabha Miśra**

The credit for bringing to light this hitherto unknown dūtakāvya belongs to Baladeva Upādhyāya. He has published a beautiful critique on this which was published in the *Indian Historical Quarterly*, Vol. XII, 1936. We quote below some excerpts from it pertaining to the author of the work, its theme and literary excellence.



The author of this *dūtakāvya* is Rājavallabha Miśra who has also written on it a useful commentary. The *kāvya* was finished on the fifth day of the bright fortnight in the month of Āśvina (Sept.-Oct.) in the Vikrama year 1889, i.e., 1832 A.D..

It consists of 115 verses. The last two verses written in Anuṣṭubh metre give the date of the composition and describe the object of the work. The remaining 83 verses are chiefly concerned with the theme which is taken from the life of Kṛṣṇa, a constant source of inspiration to poets. The poem opens with Uddhava seated under the Kadamba tree and surrounded by the young Gopīs of Vṛndāvana. The ladies naturally become exceedingly pleased to find the friend of their dear Kṛṣṇa and take the opportunity to give vent to their pent-up feelings of deep anguish at the indifference of their once most beloved companion and begin to shower bitter reproaches on the familiar scenes and objects of the Vṛndā groves. The Gopī's lament begins in verse 3 and extends upto the 16<sup>th</sup> verse. The reproaches are directed at first to the mount Govardhana (3), to the cuckoo (4- 5), to the cloud (6-8), to the river Yamunā (9), to the black bee (10), to the animals of the forest like the deer and peacock (11), to the mango tree (12) and lastly to Vṛndāvana itself which was once the scene of their confidential talks and meandering walks. This wail of the ladies moves Uddhava who is deeply pained at finding the love of the Gopīs disregarded by his own companion. He gives them the message of true and novel love which inspite of physical separation, always gets fixed and greatly develops under such trying circumstances (19).

After this Uddhava returns to Mathurā where he gives a full and glowing description of the noble sentiments of the Vraja Gopīs and the deep agony of their heart due to cold indifference shown to them by Kṛṣṇa. This speech of Uddhava forms the main body of this poem and extends from 21<sup>st</sup> to 82<sup>nd</sup> verse. The description of Gopīs' condition has its desired effect on Kṛṣṇa's



mind, who is deeply touched (83). With this the poem comes to an end.

The author has achieved notable success in placing before his readers his own conception of true love and in describing the noble emotions of the human heart when separated from a person who is truly lovable.

### **Pānthadūta of Bholānātha**

This small work has been composed by a modern poet of Tikuri. It has 105 verses in Śārdūlavikrīḍita metre with the exception of the two<sup>20</sup> which are in Vasantatilakā. Two verses, i.e. 63 and 64 are incomplete and verse 104 is missing. The work is published in the *Prācyavāṇī Sanskrit Series*, Calcutta.

The poet commences the work with a *maṅgalaśloka*<sup>21</sup>, enunciating the philosophy of the *Gītā*.<sup>22</sup> It would thus appear that he is an adherent of Vaiṣṇavism. Generally the dūtakāvyas are written in two parts, the first part giving the route, and the second, the message but this poem is an exception, as the poet starts with the message abruptly after the benedictory verse. The theme of the work is as follows:

Śrīkṛṣṇa leaves Vṛndāvana and sojourns at Mathurā. He does not send news of his whereabouts. Nor does he send a message to the cowherdesses of Vraja with whom he had been playing throughout his childhood and whose sweet company he had been enjoying. Once Rādhā goes to the river Yamunā,<sup>23</sup> and sees its blue waters. She loses her senses when she remembers Kṛṣṇa's absence, but comes to herself when her friends sprinkle fresh water of the holy river on her face. At the same time the Gopīs catch sight of a traveller bound for Mathurā through whom they like to send their message. They entreat him to tell Kṛṣṇa that it does not behove him to forget them altogether. They are in a very miserable plight and Durgā stands witness to this fact. The Gopīs remark that Kṛṣṇa has perchance lost his



sense and sensibility since he has sucked Pūtānā's<sup>24</sup> milk. He should follow the example of Śiva who is of the form of Ardhanārīśvara. Kṛṣṇa is definitely a cunning<sup>25</sup> lover, a hypocrite<sup>26</sup>, and really the son of rustic parents.<sup>27</sup> One of the Gopīs continues to censure him<sup>28</sup> till at last she falls on the ground<sup>29</sup> senseless. Another Gopī then continues the thread saying that Kubjā and Kṛṣṇa are both crooked and Fate has skilfully made him a fit match although Kubjā cannot compare with Rādhā's feet.<sup>30</sup> Kṛṣṇa is a murderer<sup>31</sup> of womenfolk<sup>32</sup> and a cowherd.<sup>33</sup> He has attained a high rank only with the divine power so kindly bestowed upon him by Yaśodā, but he must not boast of his valour since the same mother who fed him on her milk has withdrawn her affection from him. After killing Kaṁsa he has enthroned Ugrasena clearly with a motive to carouse with his pretty maidens; and he deserves to be punished for this act.

Finally, Rādhā declares that he is her only resort and that she is entirely devoted to him. Her only prayer is that she should remain his lovable consort in all the future births that she may have.

The idea of the poet, as it would appear from the theme detailed above, is to propagate Viṣṇubhakti through this small love-lyric.

### **Gopīdūta of Lambodara Vaidya**

The author appears to be a court-poet of the modern times. He enjoyed the patronage of a Rājā named Jagaddurlabha. The poem has not been published so far. In essentials it is similar to the other dūtakāvya with the Kṛṣṇa-Gopī theme.

The message is sent by the cowherdresses to Kṛṣṇa whom they see when he is going in his chariot. The dust raised by the high speed of the chariot falls in their eyes. The cowherdresses feel hurt and all of them fall senseless. After a time they send a messenger to convey their feelings towards their Lord.



## Nemidūta of Vikrama

The author was the son of Asaṅga. He lived at Khambhat (Gujarat). Ṛṣabhadāsa, a celebrated poet in Gujarat was his brother. The last line in each stanza in this work is taken from the *Meghadūta* of Kālidāsa. The poem begins with the message. No route is mentioned herein.

The first chapter contains a description of Neminātha's pleasures and activities in his boyhood. The second chapter describes the Vasanta or the spring season and the pleasures of the hero in that pleasant season. The third chapter gives a description of the marriage preparation of the hero. The last chapter contains a description of the grave and the sad state of Rājamātā, and the beloved consort of the hero, who sends her message to him asking him to abandon the idea of becoming a recluse.

The poem aims at placing before the readers the virtues of the Jaina Dharma.

## Manodūta of Indreśa Bhaṭṭa

This small poem of 45 verses in different metres is attributed to one Indreśa of Gokula who flourished towards the end of the 18<sup>th</sup> century. He belongs to the Vallabhācārya school.

Indreśa sends his mind from Mathurā to Dvārakā where Kṛṣṇa resides. The route is described in the same style as in the other dūtakāvya. The messenger is to go to Jaipur, Kotah, Kartarpur, Udaipur and such other places and reach Dvārakā. On the way it is to have the much sought for *darśana* of Kṛṣṇa in various forms. The mind is entreated to go to Kṛṣṇa and request him to call the poet to stay with him. The poem is written in a beautiful style.

## Hṛdayadūta of Harihara Bhaṭṭa

The author of the poem was a famous Vaiṣṇava of the Vallabhācārya school. He was born in a village named Devarīgṛāma (modern Deoria) near about the year 1560 of the Vikrama era.



The poem is written in Vasantatilakā except the last verse which is in Sragdharā.

It is an excellent devotional poem. The subject-matter is the message sent by the poet to Śrīkṛṣṇa. The poet's own heart is the messenger. The route to be followed runs from Prayāga to Mathurā. The poet aims at giving expression to his own thoughts through the medium of a dūtakāvya. He criticises the Vāmamārga while he appreciates the Dakṣiṇamārga in the *Nirguṇa viśiṣṭamārga* of Śrī Vallabhācārya. There are some verses in which original ideas have been expressed in a beautiful language. The poet has made a successful attempt to fashion the dry bones of philosophy and religion into a throbbing body with a glorious kāvya-soul full of inspiration and sentiment. The message commences after verse 104. The messenger is asked to request Lord Kṛṣṇa to allow him a place in his lotus-like feet.

### Manodūta of Trailaṅga Vajranātha

This poem of 102 verses in Śikhariṇī was composed in the year 1758 at Vṛndāvana. The poet adopts for his theme the famous episode of gambling in the court of the Kauravas at Hastināpura and the insult of Draupadī.

The poem begins with some benedictory verses. From the 11<sup>th</sup> verse onwards six verses are devoted to the visit of Duryodhana to Pāṇḍavas' *yajña*. The Kuru king is amazed at the strange palace of the Pāṇḍavas who laughed at him. He comes back deeply sad and tells Śakuni the cause of his sorrow, who after consulting him prepares a scheme of playing dice with Yudhiṣṭhira who is not so experienced in it. The trap is laid to deprive him of his richer empire and even Draupadī. The scheme is put into operation and it achieves the desired result. Draupadī is dragged into the court by Duḥśāsana.

The real dūtakāvya commences from verse 133 where Draupadī in a state of utter helplessness asks her own mind to go to Dvārakā and request Kṛṣṇa to come and help. Kṛṣṇa hurries up and furnishes *sarīs* of multifarious designs and thus saves her



from a grave situation. The poem ends in praise of Viṣṇu worship which is the only path to achieve eternal peace.

The poem is a labyrinth of a queer type where the poet, while describing the court of Yudhiṣṭhira, is busy with demonstrating his knowledge of and skill in astrology, medicine, military science, architecture, Mīmāṃsā, grammar, etc. But the work is not lacking in rhetorical excellence. Qualities of composition such as alliteration, cohesion, lucidity and pregnancy are found throughout the work. The figures of speech have enriched and embellished it. Few poets could be so talented as the author. Though modelled on the *Meghadūta*, this dūtakāvya, is, as a matter of fact, least indebted to it.

### **Manodūta of Viṣṇudāsa**

One of the best known poets of Bengal, Viṣṇudāsa flourished in the 15<sup>th</sup> century. He was the saint-poet closely related to Caitanyadeva. He composed this poem of 101 stanzas in order to convey his feelings to the common people. The message and the messenger are both super-human. The theme of this work is as follows:

After having studied the sacred books like the Purāṇas the poet feels that one must fully devote oneself to penance and worship. In the beginning the poet thinks of his own deeds and then makes up his mind to seek refuge in Viṣṇu's worship. His own mind is the messenger whom he tells the route and the charm of the Viṣṇubhakti. He asks the messenger to go through Gokula, Yamunā, Vṛndāvana and reach Kṛṣṇa. In the end he explains his message of atonement and longing for Bhakti in order to attain emancipation.

### **Manodūta of Rāmaśarmā**

Only a fragmentary copy of this work is available with the Vāṅgiya Sāhitya Pariṣat, Calcutta. From its colophon we gather that the work is a messenger-poem written in a very simple style



though not free from some minor lapses which confuse the sense and mar the beauty of some of the stanzas. The theme of the work is:

The poet is a great scholar having complete faith in and true devotion to Kṛṣṇa. He is absorbed in *Bhakti*. In his contemplative mood he experiences a catechism, a discussion in question and answer-form, between the mind and a Dvija. The mind and the Dvija discuss the Viṣṇubhakti. The Dvija requests the mind to convey his message to Kṛṣṇa to be kind to his devotees. The Dvija reveals some noble virtues of the mind that is to carry the message to Kṛṣṇa.

### Śīladūta of Caritrasundaragaṇi

It is a fine poem composed by a learned Jaina poet with 131 verses in Śikhariṇī metre. The method adopted by the poet is very attractive and simple. He has interwoven the last line of each verse of the *Meghadūta* in all of his stanzas. The story runs as follows:

Prince Sthūlabhadra was enjoying his days in the sweet company of his beloved wife Kośā. Feeling sad due to the sudden demise of his father, he abstains from sensuous pleasures and abruptly brushes aside all the wordly attachments. He considers all the wealth, and the relations etc. to be debasing and observes celibacy. As a recluse he sojourns with a saint named Bhadrabāhu, his venerable Guru.

Kośā, his devoted consort, in utter despair requests him to remain with her. She tries to attract him by narrating the charms and the pleasures of life. She suggests that he stay in his own capital where he has a very nice pleasure hill and a temple built by his predecessors with great labour and carry on with his worship there. But by dint of his forceful arguments and his noble character the saint at last moulds his wife to accept the path of emancipation. In the end she also leaves her home and becomes a true votary of her husband and embraces Jainism.



The object of the poet is to propagate the canons and the virtues of the Jaina religion.

### **Vānmaṇḍanaḡaṇadūta of Vīreśvara**

This poem is written in the Śārdūlavikrīḍita except the last verse which is in Mālinī. The total number of verses is 201.

Unlike other dūtakāvyas which are generally Virahakāvyas, this work has a different motive. Its subject-matter is:

The poet longs to win the sympathy and patronage of a king named Bhīmasena, and sends him his own poetic quality as a messenger, though as an intermediary, a learned Brāhmaṇa is engaged for this work. The Guṇadūta is to go from Rāgapura to Kālībhatti (in Māyāpura) and complete the journey in five days. The Guṇadūta, *en route* to the place of destination, passes the first night at Maṇḍapa village, the second at Navīsariha, and the third at Prātaśvenapura. The fourth night is to be spent under the magnanimous hospitality of Omkāra of Cāraṇa and his younger brother Rāmaji. On the last day before the messenger reaches Kālībhatti, he is to relate the message of the poor poet first to Daśaratha, the royal priest, and then under his advice and by his benign grace to King Bhīmasena.

The poet is a great grammarian and a perfect master of Sanskrit poetics. He has created his own independent theme and is under least obligation to his predecessors.

### **Bhaktidūta of Kālīprasāda**

This small poem of 23 stanzas is composed by a modern Pandit named Kālīprasāda.

It deals with the way to emancipation. The message is sent through Bhakti (devotion).

### **Tulasīdūta of Trilocana**

*Tulasīdūta*, a love-lyric of 55 verses was composed in 1933 Vikrama era, i.e. 1805 A.D.



Like some other *dūtakāvyas* the *Tulasīdūta* is also written on Kṛṣṇa and Gopī's love-affairs. Kṛṣṇa has gone to Madhopur and the cowherdresses sit together and discuss among themselves this desertion. They see a Tulasī plant in the garden through which they choose to convey their feelings to Kṛṣṇa. The last twenty verses are concerned with the message which the Tulasī plant is requested to convey.

The poet has not described the route to be followed by the messenger but this is definitely said that it is not to go all by itself. The Gopīs send two guards to escort their messenger. One is the sandalwood fragrance and the second is their own Bhakti. The Gopīs request the messenger to relate their message to Kṛṣṇa when he is all alone and in seclusion and not when he is thirsty, hungry or going to bed.

### Padmadūta of Siddhanātha Vidyāvāgīśa

It is a poem of 62 verses in Mandākrāntā metre. Its theme is:

Sītā is in confinement at Laṅkā. She is suffering from pangs of separation. To her good luck she, through some reliable source, hears that Rāma is building a bridge over the sea and will reach Laṅkā as soon as it is completed.

The news blazes the dimly flickering love-candle. Sītā gets very sad. She cannot stay without her husband but she is helpless. Fortunately she sees a padma (lotus). She requests it to convey her feelings to Rāma.

The poet is a Naiyāyika. The philosophical and even the autobiographical portions of this work make a difficult reading. The work has not been commented upon so far.

The poem is also a strange riddle. The first 12 verses deal with objects which arouse the passion of the heroine. Then one verse describes the *dūta-darśana*. A number of verses are devoted merely to the praise of the lotus. Then follows a description of the virtues of the hero and his courageous deeds. It is only in the last verse that the reader comes to know of the message.



**There is no mention of the route followed by the messenger.**

## Pādapadūta of Gopendranātha

The poet, a resident of Navadvīpa, reveals that Śrī Gaurāṅga has gone to Nīlaśaila. His dear wife is suffering from pangs of separation. She wants to convey her feelings to Śrī Gaurāṅga through a nimba tree growing in her courtyard. The messenger is to travel from Navadvīpa to Śrīkṣetra via Nadia state, Śāntipura, Trivenī, Sundaravana, Bay of Bengal, Vaitaraṇī river and such other places.

# Mudgaradūta of Rāmāvatāra Śarmā

It is a parody of 148 verses having dig at modern society. Mūrkhadeva (a stupid) does not believe in having a progeny since his father will serve the purpose of his son. Mūrkhadeva, therefore, observes celibacy and abstinence and lives in the Rāmagiri Āśramas. For him even the mortal frames of learned scholars are unchaste. He sends a messenger to his 'widow' wife to tell her of his own state. The route for the messenger is very long. The messenger, the Mudgara, the hammer, is to go to New York, Victoria Terminus, Persian Gulf, Red Sea, France, Switzerland, the Mediterranean Sea, Egypt, Italy, Gibraltar, Spain and so on.

The poem is very interesting and offers a well-considered criticism of all the evils prevailing in modern Hindu society. The poet follows the traditional method of the *dūtakāvyas* and interweaves phrases and lines from the *Meghadūta* in different stanzas of his work.

## Padāṅkadūta of Śrīkṛṣṇa Sārvabhauma

This small poem contains 46 verses in the Mandākrāntā metre. It was composed at the instance of King Raghurāma Rāya who ruled over Bengal in the beginning of the 17<sup>th</sup> century. The poet



was a famous scholar of the time and wrote a large number of other works of vital importance. The theme of the work is:

Rādhā is feeling sad since Kṛṣṇa left for Mathurā. The pangs of separation are daily becoming more and more acute, and the Gopīs consider his stay at Vṛndāvana to be a tragedy. Kṛṣṇa had promised to come back soon to the Gopīs but now it appears that it was only a hoax. Gopīs send their 'mind' as messenger but it does not turn up. Desire, on account of its heavy weight cannot serve the purpose of Gopīs. The Gopīs, therefore, decide to send the foot-print of Kṛṣṇa as a messenger and ask it to go to Mathurā or Gokula or wherever Kṛṣṇa may be found.

The messenger is requested to go to their cunning lover and entreat him to come back failing which Rādhā would die.

The main interest of the work lies in the appropriate use of the Nyāyaparibhāṣās for conveying poetic concepts.

### Yamaka-Kāvya of Ghaṭakarpara

Ghaṭakarpara holds a high position among the poets of Sanskrit. He is considered to be one of the nine gems of the court of Yaśodharmadeva Vikramāditya, and a contemporary of Kālidāsa.

Although this *Yamakakāvya* consists of 23 verses only, it is a fine specimen of Sandeśakāvya. The difference between the *Meghadūta* and this kāvya is that here the message is sent by a lady to her lover. The messenger is the same in both the works. The time of sending the message is the rainy season but the duration of separation is different. The lady suffers a month's separation while Kālidāsa's Yakṣa full one year's.

The poem begins with the description of the rainy season (the first six verses). The following six verses are addressed to the cloud. Then the lady narrates the message in some verses followed by others which are her own soliloquy. The last two verses give the poet's identity, etc.



The poem has won appreciation of a large number of learned scholars like Śaṅkara, Vidyānātha, Divākara and Abhinavagupta.

### Plavaṅgadūta of Vaneshwar Pathak

Apart from the Mahākāvya the *Kālidāsīyam* noticed in this very volume earlier and a couple of other smaller kāvyas Vaneshwar Pathak of the St. Xavier's College, Ranchi has composed a dūtakāvya under the title *Plavaṅgadūtam* which was published in 1974 by the Subodh Granthamala, Ranchi. Like many other dūtakāvyas it is divided in two parts, the Pūrvaniḥśvāsa and the Uttaraniḥśvāsa. It has for its theme the description of a man who goes along with his wife to Peshawar to take up a job. After settling there he comes to Kāshī (Vārāṇasī) for some work. During his stay there starts the war between India and Pakistan. It was December, 1971. This comes in the way of his getting back to Peshawar. He is forced to spend his days in separation from his wife who is left behind in Peshawar. One day he goes to the Vishwanath temple and listens to the Rāmakathā along with other devotees. There comes to his notice a monkey which comes as a great relief to him:

श्रुत्वा सीतां प्रति हनुमता वाचिकं प्राप्यमाणं  
श्रीरामेण व्यथितमनसा सोऽतिचिन्तानिमग्नः ।  
दृष्ट्वा चाग्रे कमपि सहसाऽऽगत्य तत्रोपविष्टं  
शान्तं सौम्यं परमसरलं हर्षमाप प्लवङ्गम्॥

“Listening (in the course of the story) about the oral message being conveyed of distraught Rāma by Hanumān, he, immersed in very sad thoughts saw a peaceful, mild-mannered and tame monkey who had made a sudden appearance and had taken up position in front of him which made him happy.”

He requests the monkey to carry his message to his dear wife. He first tells him about the route he has to follow. His



destination is Jabrud, a village near Peshawar. To reach there from Vārāṇasī he will have to pass through Prayag, Agra, Mathura, Delhi, Ambala, Ludhiana, Bhakhra Dam, Jalandhar, Amritsar, Lahore, Rawalpindi and Peshawar. This is the subject matter of the First Part. In the Second Part is described the mental condition of the separated wife in all poignant details. This is followed by the message where she is advised to hold on somehow during the period of separation as he is doing in the hope that they would be united again. The hope is fulfilled. The war over, the wife is able to travel to India and both the husband and the wife are together again.

Like other dūtakāvyas the places falling on the way from Vārāṇasī to Peshawar give an ample opportunity to the author to indulge in their description which brings out the poet in the author to the full.

### **Mitradūta of Dinesh Prasad Pandey**

Its author was former Head of the Department of Sanskrit, Ranchi University, Ranchi. It was published by him in 1974. A student of the Post-Graduate Department of the Ranchi University falls in love with a girl class-fellow of his of the name of Charu Devi. Both of them go to Tagore Hill in Ranchi to spend time together. The student is not able to concentrate on his studies and is turned out of the Department and the hostel while Charu Devi does well and passes the examination in good marks. After passing the examination she moves over to Kashmir. The student goes to the Tagore Hill and overpowered by old memories of their having spent time together falls unconscious. A friend of his comes there. He consoles him and volunteers to carry his message to his beloved. To save time he decides to send him by air. For this he arranges for the travel assistance from the discretionary fund of the Vice-Chancellor Ram Sewak Mandal. On the way he passes through Patna, Delhi, Amritsar and Jammu



which are described with all their historical and places of tourist interest in a highly poetic and fluent expression. There are references in the *kāvya* to the then Prime Minister Indira Gandhi and Dr. Karan Singh.

The *kāvya* has 97 verses. The key verse with a part of the succeeding one where the negligent student regaining after falling into swoon and noticing a friend come to him and asking him to carry his message to his beloved in far away Kashmir reads as follows:

कश्चिद् विद्याग्रहणविरतः स्वाधिकाराद्यमत्तः दण्डेनास्तंगमितमहिमा विश्वविद्यालयस्य ।  
छात्रश्चक्रे रमणवसतिं मन्दिरे आम्रकुञ्जे राँच्यामेव प्रथिततटयगोराचलस्याऽविदूरे॥  
एवं याते कतिपयपले त्यक्तमूर्छः स कामी दिष्ट्यायातं नयनसुखदं मित्रमेकं ददर्श ।  
रे रे मित्र! शृणु मम कथां भाग्यतः अगतोऽसि सन्देशं मे हर मम प्रियां सासमीरे वसन्तीम्॥

“A negligent student who had given up his studies with his inner strength gone because of the punishment meted out to him by the university took up his abode in a temple under the bower of mango trees not far from the well-known Tagore Hill. After a few moments, he, the lover, regaining himself saw through his good luck a friend, a feast to his eyes and spoke to him : O friend! Listen to my words. You have come here through my good luck. Carry my message for my beloved living in Kashmir.”

### Mayūkhadūta of Ramashish Pandey

This *dūtakāvya* was published in 1974 by Shyam Prakashan, Nalanda, Bihar. Its hero goes to England for three years for research on a scholarship. There he falls in love with a girl. On completion of three years he returns to India. The memories of the girl haunt him and he decides to send her a message. The medium, the *dūta*, for carrying the message is the ray, the *mayūkha*. There is a beautiful description of places *en route* from Patna to England along with the delineation of the Eastern and the Western cultures. The *kāvya* highlights the human being; he



is the first unit of human life. The human relationship finds its feet only when it transcends the bounds of nation, race, religion etc.

India and England represent two different cultures. They have their own ethos. Still there is a common thread that binds them. That is what leads the love to sprout forth between an Indian boy and an English girl.

The dūtakāvya has 111 verses. One of those in which a request is preferred to a ray to carry the message reads as follows:

कश्चिद्विद्याविभवसहितः शोधकार्याभिलाषी शिक्षाक्षेत्रादधिगतधनोऽसावुवासेङ्गनन्दे ।  
तत्रत्यैका सुभगरमणी शुभ्ररूपा सुरम्या प्राप्याशां सा हृदयनिहिते तस्य रागे सुबुद्धा ॥  
शोकार्तानां त्वमसि शरणं तन्मयूख! प्रियायाः सदेशं मे हर कुमुदिनीप्रेमविश्लेषितस्य ।  
गन्तव्यं ते प्रथितनगरं स्वीङ्गनन्दं प्रतीच्यां पारावारादधिगतधनं भोगिनां वासभूतम् ॥

“A certain person possessed of rich knowledge lived in England with an idea to pursue research on receipt of grant from the education department. There an intelligent, beautiful and charming white woman nurturing hope in her heart got attached to him. O ray, you are the mainstay of those who are stricken with sorrow. So you please carry message of me who am separated from the love of Kumudini. You have to go to the city in England in the West which has earned money from the ocean and which is inhabited by people given to enjoyments.”

The author in the above verse has twisted the word England to Ingananda to give it a Sanskrit look. He has also thrown in a couple of expressions like ‘शोकार्तानां त्वमसि शरणम्’, ‘सदेशं मे हर’ from the model poem. This he has done throughout.

### Hanumaddūta of Nityananda Shastri

It has run into three editions. The first one was published from Jodhpur with the auto-translation in Hindi verse, the second one was published from Kolkata in 2001 with the same translation



and the very informative notes by Bhagavatilal Vidyabhushana, the elder brother of the author and the Introduction by Manabendu Banerjee, the General Secretary of the Asiatic Society, Kolkata, the third one was published from Jaipur with Hindi and English translations and the Preface and detailed appraisal by the eminent critic Satya Vrat Varma of Sri Ganganagar. The last two editions were brought out by Acharya Nityananda Smriti Sanskrit Shiksha evam Shodha Sansthana, Kolkata and the Rajasthan Sanskrit Academy, Jaipur respectively. The first one was brought out, the year not known, from Jodhpur by the author himself.

The work has as its theme the sending of Hanumān as messenger to Sītā in the captivity of Rāvaṇa from Prasavaṇagiri to distant Laṅkā. Like other dūtakāvya there is indication of the route that Hanumān has to follow to reach the intended destination. The route is : Prasavaṇa hill-Vindhya mountain—Narmadā—Daśārṇa—Abravanti—Avanti—Vidarbha—Kuṇḍinapura—Rṣṭika—Mahiṣa—Kaliṅga—Sindhu (river)—Kauśika Janapada—Daṇḍakāranya—Godāvari—Āndhra—Puṇḍra—Pāṇḍya Janapada—Kerala—Malaya—Kāveri—Tāmrapaṇi—Mahendra—Laṅkā.

After describing the route passing through a number of countries, cities and rivers with all their special characteristics and the condition of Sītā as imagined by Rāma in separation from him in all vivid details giving ample scope to the author to show his exceptional poetic abilities, he (the author) makes Hanumān appear before Sītā in Laṅkā. He introduces himself as an emissary of Rāma sent by him to her to convey to her his message. As proof of his being the emissary he presents to her the ring of Rāma which she recognizes. He speaks to her in local dialect and not Sanskrit for his not being misunderstood as Rāvaṇa masquerading as monkey. He describes the condition of Rāma in her absence. The description is very poignant. Rāma tells Sītā that he is carrying on somehow in the hope that there would be happiness after all the unhappiness. He asks her to



think likewise. It is not the same situation always. It changes like the circumference of a wheel. The demon who had abducted her would be annihilated (lit. with nothing left of him except the name) by a volley of his arrows. They would be together again like Indra and Śacī and enjoy life.

A special characteristic of this *dūtakāvya*, as noticed by Dr. Satya Vrat Varma, is its having been written by way of the *samasyāpūrṭi* of the *Meghadūta*, the fourth foot of the stanza of the *Meghadūta* being joined with the first three of the author's composition, a practice followed by his predecessors like Vikrama and Caritrasundaragaṇi. The writer of these lines agrees with Dr. Varma when he says that "the essence of *samasyāpūrṭi* lies in the ease with which it mingles with the borrowing (author's) text. In view of the contents and the spirit of the two poems, it is doubtless "a daunting task". But he finds it difficult to agree with him when he says that 'with his (the author's) phenomenal grasp of the śāstras he was more than equal to the strenuous exercise involved in the *samasyāpūrṭi*. In certain cases the fusion of the original with the author's text was achieved in the *Hanumaddūta* with admirable smoothness. "In certain cases it was achieved through ingenious interpretation and resolution of the phrases" What is termed ingenuity is uncomfortable turning and twisting of words to draw intended meanings out of them. How smooth it is to take the word *rāma* as *ramaṇīya*, beautiful, charming. *Mūrccchanā* can well be taken as unconsciousness. But what about *vismarantī*, forgetting and *svayam api kṛtām*, caused by her own self. The author had far too much of the original (the *Meghadūta* of Kālidāsa) in his mind to forget the object the sound of which he seeks to refer to. It is this which also is responsible for the close similarity in the description of the love-lorn condition of Yakṣī and Sītā and the tone of the message to be delivered to both.

About the text of the *Hanumaddūta* the point well noticed by Dr. Satya Vrat Varma is the author's not being fastidious



about the text of the *Meghadūta* with the result that he had no qualms in drawing upon the verses that are visibly spurious. The approach has served to swell the number of verses in the *Hanumaddūta* to 126 against Kālidāsa's 110 or so".

Having said that it may not be out of point to mention that this short poem is in any case much better worded than the author's bigger one, the *Rāmacaritābdhiratna* in fourteen cantos corresponding to the fourteen jewels come out of the ocean, the ocean of the Rāma saga as had they come out when the ocean was churned by the gods and the demons on the opposite side. The expression in the short poem, the *dūtakāvya* is generally free from monstrosities reflective of the overweening desire for show of pedantry by the author in the bigger one. It is adorned with beautiful fancies. With Hanumān with his toss of big tail coming into their view the ladies of Avanti (Ujjayinī) will be set to thinking about him as the lordly elephant Airāvata or a roving mountain:

स्वर्दन्तीन्द्रः किमयमथवा जङ्गमः पर्वतो वा  
पुच्छतुच्छोच्छलितलसितोऽलौकिकोऽयं कपीन्द्रः ।  
पश्यन्तीनामतिचकितमित्यूहनैरङ्गनानां  
लोलापाङ्गैर्यदि न रमसे लोचनैर्वञ्चितोऽसि॥ H.d.1.29

While Kālidāsa has a beautiful set of standards of comparison for the body and the limbs of it of the Yakṣī, the supple vine for the body, the startled eyes of the doe for the glances, the moon for the colour of the face, the plumage of peacocks for the tresses, the light riverine waves for the graceful movements of the eyebrows

श्यामास्वङ्गं चकितहरिणीप्रेक्षणे दृष्टिपातं  
वक्त्रच्छायां शशिनि शिखिनां बर्हभारेषु केशान् ।  
उत्पश्यामि प्रतनुषु नदीवीचिषु भ्रूविलासान्  
हन्तैकत्र क्वचिदपि न ते चण्डि! सादृश्यमस्ति॥ *Meghadūta* II 43



the author of the *Hanumaddūta*, under the influence of the parent poem of course, has his own set of them for those of Sītā

स्वर्णाब्जिन्यां सहचरि! वपुर्वक्त्रलक्ष्मीं, हिमांशौ  
 भ्रूसौन्दर्यं धनुषि चमरीकेशभारेषु केशान्।  
 उत्प्रेक्षेऽहं करटिगमने किञ्च गत्या विलासान्  
 हन्तैकस्मिन् क्वचिदपि न ते चण्डि! सादृश्यमस्ति॥

the golden lotus for the body, the moon for beauty of the face, the bow for the charm of the eyebrows, the mass of the hair of Camarī deer for the mass of hair (the heavy tresses), the gait of elephant for the graceful gait.

Though the author of the *Hanumaddūta* was endowed with 'phenomenal learning', he did permit himself some aberrations, maybe through oversight. In 1.60 साधितारः, should have been साधयितारः unless it were to be explained as अन्तर्भूतण्यर्थ, the sense of the causal being ingrained in it; in II.12 धन्व (मा धरतु मदनो धन्व) the masculine धन्व in the sense of bow is used in neuter; in II.24 पृच्छती in सारिकां पृच्छती is wrong, it should have been पृच्छन्ती vide *Meghadūta* पृच्छन्ती वा मधुरवचनां; in II. 40 the use of Ātmanepada in आपृच्छते in आपृच्छते रामः...क्षेममापृच्छते त्वाम् is incorrect, the sense here being that of enquiring, the atmanepada by Pāṇ. आङि नुप्रच्छयोः being permissible only in the sense of taking leave, bidding goodbye, mark Kalidasa's use आपृच्छस्व प्रियतमममुं तुङ्गमालिङ्ग्य शैलम्; the word रुचि is with short *i*, its use as रुची in II.42 is improper.

The author many times adds क to words where it is not needed, e.g.,

पन्नगा विघ्नकाः स्युः, 1.59; सत्सन्तानप्रसवक-

करैः, II.10; स्प्रष्टुं नो त्वग् न निशमयितुं श्रोत्रकं नेक्षितुं दृग्, II.47

It is not un-often that the author inserts a preposition where the construction can go without it : Introductory verse 11, where in place of निपूतं (दृशा), पूतं would have been enough, प्रतीराम् (I. 50) for तीराम् (सैव्यमानप्रतीराम्. गोदावरीम्), प्रपतित for प्रतित (प्रपतितवरैः पुष्पैः



आवसति), (II.11) for वसति (सुग्रीवेणावसति) (II. 38). The use of unfamiliar words or words in unfamiliar meanings is frowned upon by rhetoricians who term it a poetic blemish, काव्यदोष.

The author indulges in this game quite often, though not on a scale as he does in his other composition, the *Mahākāvya* the *Rāmacaritābdhiraṭna* in show of his pedantry. As instances of this may be mentioned the use by him of the words अवष्टम्भ (I.36) for galloping speed, उद्धर्ष (I.37) for festival, असमदल for Saptaparṇa tree (I.38), प्लव (I.39) for frog, वि (I.46) for bird, शितिगल (I. 49) for peacock, जम्बाल (I. 57) for mud, जनकभू (I. 68) for Sītā, मार्गया (II 14) for roads-side, सुमनोभाषा (II.37) for Sanskrit language, पतङ्ग (II. 49) for arrow.

In spite of the shortcomings there is no gainsaying the fact that the attempt is worth notice in its being in the form of the *samasyāpūrṇī* which has got its own constraints. The author has acquitted himself well in this connection and for this deserves full plaudits. Only a few have made such an attempt and he has put himself in league with those few.

### Hanumaddūta of Hari Narayan Dikshit

This dūtakāvya differs from the normal run of the dūtakāvyas. It has no journey and consequently no description of the route. No description, as a result, of the countries, cities, mountains and rivers that could have provided an opportunity to the poet to show off his poetic talent. There is nothing of the message that was supposed to be delivered. The recipient of the message is here the sender of the message. The messenger indulges in certain activities after he had met the recipient of the message the first time. The messenger meets here the recipient of the message two times. The meeting the first time is just hinted at. The meeting the second time is to know if the recipient has something to convey to the sender before taking leave. The message is sent not just to one but to three.



The messenger is Hanumān here. After meeting Sītā he destroys the Aśokavāṭikā, gathers full information about the court of Rāvaṇa, telling him of the consequences were he not to return Sītā. After burning Laṅkā he (Hanumān) approaches Sītā to know from her if she has anything to convey to Rāma before seeking her permission to leave. He is in a hurry to go to Rāma the very day to report him back. Sītā, with a pause to satisfy herself about his credentials, starts her oration which occupies a good portion of the kāvya, verses 2—83, the first verse is invocatory—of its total of 108 verses wherein she implores Rāma reminding him first of all his valiant deeds of killing the demoness Tāṭakā equal in prowess to a thousand elephants and her son the terrible Saunda who rained blood while Viśvāmitra was performing the sacrifice, throwing Mārīca in the sea, killing Subāhu, breaking Śiva's bow (and that too for her sake), vanquishing Paraśurāma (who had picked up fight with him on his breaking the bow), punishing Indra's son Jayanta who assuming the form of crow had pecked her with beak, killing Dūṣaṇa with all his companion demons and Valin of all, the most powerful one on the earth. She says Rāvaṇa is nothing for him. She implores him to kill him. She also tells him of his secrets/weak points as she has heard from some of the demonesses around that can take away from him his invulnerability, present or future for which efforts are afoot. There is a basin for nectar in his navel. He cannot be killed with the chopping of the head. He (Rāma) should hit him at his heart to kill him. She has also heard that he. (Rāvaṇa) and his son Meghanāda are engaged in certain rites which would make them invincible. They have got to be killed before they complete them. Rāma has, therefore, to be quick in disposing them off. Sītā in her anxiety for her rescue to engage Rāvaṇa in fight says that in no case should he (Rāma) be inhibited by the fact that the latter is a Brāhmana and has immunity thereby from death. Nor does he deserve any



consideration for being inflicted with death because he speaks Sanskrit or is well-versed in the Vedas for the Vedas do not invest any person with purity who does not observe good conduct. He is cruel and sinful. There is no redemption for such people, says she. Ten months have passed. It is only two months left now. If these pass with no action on his (Rāma's) part she is sure to lose her life. She is miserable, a bundle of nerves spending her life in the midst of fierce-looking demoness guards. She is lost in his thoughts all the time. She describes her condition in words that can move any one to tears. She concedes her guilt in her being covetous of golden deer. It is her greed that landed her in soup. She advises Rāma to take care of his health. He has to be very particular about his diet. He has got to be physically strong to face the enemy. Now, there is something of the message for Lakṣmaṇa to whom she offers profuse apologies for her harsh words. She asks him to forget about them and help his elder brother in the fight with Rāvaṇa. For good twelve years he has not seen the face of a woman. It is given to him to kill the indomitable Meghanāda. The same type of message she has for Sugrīva. There is a subtle approach in it. She says that Rāvaṇa is friend of his enemy and as the saying goes enemy's enemy is friend. He should, therefore, help Rāma. She is clever enough to establish a special kind of relationship with him. He is the son of the sun while she is the daughter-in-law of the scion of the solar family. All the more reason, therefore, for him to extend his help. She stops at this, blesses Hanumān, asks him to be quick to tell Rāma of the condition she is in. Hanumān on his part consoles her. He assures her that Rāma would soon come to Laṅkā to rescue her. Till this time he has no idea of her whereabouts. Now that he would know it from him he would take all the necessary steps to rescue her. Till then she has to hold on. With these words he touches her feet and taking leave of her flies off to Rāma. That is the finale of the kavya.



As proof of Hanumān having met her for which he had preferred a request to her before the beginning of the oration she gives him the Cūḍāmaṇi, a special jewel, which Indra had presented to her father who later on had presented it to her at the time of her wedding.

The kāvya is smooth in expression. Of its figures of speech that stand out are the Arthāntaranyāsa and Rūpaka. There is unusual plethora of the former, every fourth or the fifth stanza of it having it. A few of the more telling of the instances of it are:

- (क) शस्ये शुष्के सलिलसरणं जायते मोघमेव Verse 41
- (ख) लोभग्रस्तो नहि भुवि जनः कोऽपि कल्याणमेति Verse 49
- (ग) कार्ये सिद्धिर्भवति नियतोद्योगिनां मानवानाम् Verse 52
- (घ) धीरो लोके भवति विजयी दीनता नाशहेतुः Verse 53
- (ङ) कारीरेऽपि क्वचिदुपवने जायते चन्दनद्रुः Verse 71
- (च) व्यामूढानां परुषवचनं बुद्धिमन्तः क्षमन्ते Verse 86
- (छ) धीरा भक्ता निजगुरुजने नैव कुर्वन्ति कोपम् Verse 87
- (ज) स्वीयाचारं न भुवि सुजनाः खेदिताः सन्त्यजन्ति Verse 91
- (झ) वायुलोके स्वयमनुदत्यग्निवेगं सवेगम् Verse 92
- (ञ) लोके सन्तो जनमकथिताश्चापि रक्षन्ति नूनम् Verse 100

Of the latter the poet employs the Pūrṇa variety at least in two places:

मूलं यस्यास्त्यसुरसुखदो मेघनादोऽभिमानी  
यस्य स्कन्धः प्रचुरशयनः कुम्भकर्णो गरीयान्।  
यत्पत्राणि प्रमददितिजा यस्य शाखाः क्वमात्याः  
त्वं छिन्द्येतं झटिति खरहन् रावणं पापवृक्षम्॥ Verse 66

“O the annihilator of Khara, cut this tree of sin, Rāvaṇa whose root is the proud Meghanāda the provider of happiness to demons, whose trunk is Kumbhakarna of heavy weight who has lots of sleep, whose leaves are the intoxicated demons, whose branches are the bad ministers”?



मायास्कन्धोऽघनिकरदलो दुष्टतावृद्धिशाखः

पापाचारप्रसरकुफलस्सज्जनातङ्कपङ्कः ।

लङ्काक्षेत्रः खलजलबृढश्चाप्यहङ्कारमूलः

छेदयः शीघ्रं बलपरशुना रक्षसां राज्यवृक्षः॥ Verse 78

“The tree of the rule of the demons needs to be cut in no time with the axe of the strength, the tree which has deceit as the trunk, the heap of sins as the leaves, the proliferation of wickedness as the branches, the rotten fruits as the spread of the sinful activity, the mud as the terror to the good people, the place for its growth as Lankā, the sap that provides sustenance to it as the wicked people and the conceit as roots.”

It is natural with poets to go in for words and expressions from works of old in their compositions that have impressed them and are stored in their memory. They appear in their mind of themselves and get woven in their compositions. The poet of the present *dūtakāvya* is no exception to it. Hereunder are reproduced a few expressions that are the same verbatim or are reflections of the older ones:

1. सन्तप्तायास्त्वद्विरहजेनानलेन

सन्तप्तानां त्वमसि शरणम्, मेघदूत, पूर्वमेघ, Verse 7

2. सानुक्रोशो भव सपदि मे

सानुक्रोशो मयि भर्ता निरनुक्रोशः संवृत्तः, अभिज्ञानशाकुन्तल, Act VII

3. स्वैरं स्वैरं पुलकिततनू जल्पनान्यक्रमाणि,

...अविरलितकपोलं जल्पतोरक्रमेण, उत्तररामचरित, 1.27

4. कार्ये सिद्धिर्भवति सततोद्योगिनां मानवानाम् Verse 52

उद्यमेन हि सिद्धयन्ति कार्याणि, हितोपदेश, प्रस्ताविका, Verse 37

5. भर्तुर्मित्रं मम हितकरं

भर्तुर्मित्रं प्रियमविधवे, मेघदूत, उत्तरमेघ, Verse 38

The only drawbacks in the *kāvya* are metrical violations at places and यतिभङ्ग which is more frequent. Otherwise it is a beautiful composition where the sentiment of pathos termed by the great Bhavabhūti as the only one of consequence among sentiments flowered forth.



## GEOGRAPHICAL IMPORTANCE OF THE DŪTAKĀVYAS

The dūtakāvyas, modelled on the *Meghadūta* of Kālidāsa which they faithfully follow by and large in structure do not usually omit its essential points. As Kālidāsa has shown the route which the cloud had to follow in its movement from Rāmagiri to Alakāpurī, the authors of the dūtakāvyas too, (some of them of course) were not found wanting in the mention of the routes to be followed by their respective *dūtas*. As these poets have gone in for all kinds of *dūtas* so they have described different routes too with the result that they throw a flood of light on the geography and the topography of the country in different periods during which the dūtakāvyas continued to be produced in its various parts. We may mention below some of the dūtakāvyas and the routes shown in them.

### Meghadūta of Kālidāsa

**Journey :** Rāmagiri—Alakā

**Route :** Rāmagiri—the plateau of Māla—Mount Āmrakūṭa—river Narmadā—Daśārṇa country—Vidiśā on the river Vetravati—rivers Sindhu and Nirvindhya—the country of Avanti—Ujjayinī—the stream Gambhīrā—Devagiri hill—the river Carmaṇvatī—the region of Daśapura—the country of Brahmāvarta and Kurukṣetra—the river Sarasvatī—Kanakhala—the Mānasa Lake—the Mount Kailāśa—the city of Alakā.

### Hamsadūta of Vāmana Bhaṭṭabāṇa

**Journey :** Malaya range—Alakā

**Route :** Malaya range (Travancore range)—Tāmrparṇī—Madurā—Kāverī—Śrīraṅgam—Cola country—Aruṇācala—Kāñci—Kāla-naṣṭi-mandira—Kāñci—Kāñci



mukharī (river)—Kṛṣṇaveṇī (river)—Tūṅgabhadra—  
—Godāvarī—Pañcavaṭī—Vindhyācala—Sarayū—  
Gaṇḍakī—Krauñcaparvata.

### **Pavanadūta of Dhoyi**

**Journey :** Malaya range—Vijayapura.

**Route :** Malaya range—Pāṇḍya country—Tāmraparṇī—  
Uragapura (Uraiyur)—Setubandha Rāmeśvara—  
Kāñcīpura—Kāverī—the mount Malayavat—  
Pañcāpsaras (lake)—Āndhra country—Godāvarī—  
the city of Kalinga—Vindhya Pradeśa—Narmadā—  
Yayātinagarī—Suhmadeśa—Trivenī—Vijayanagara  
(Bengal), the capital of King Lakṣmaṇasena.

### **Haṁsasandeśa of Vedāntadeśika**

**Journey :** Mount Malayavat—Laṅkā.

**Route :** The mount Malayavat—Añjanādri (Veṅkaṭādri)—  
Kanakamukharī (river)—Tuṇḍirapradeśa—  
Satyavratākṣetra—Kāñcī—Vegā (river)—  
Hastisāila—Cola country—the white mountain  
(Śvetaśāila) Kāverī—Śrīraṅgam—Pāṇḍya  
country—Vṛṣabhādri—Tāmraparṇī—the mount  
Malaya—the mount Suvela (on the shore or the  
middle of the ocean)—Laṅkā.

### **Śukasandeśa of Lakṣmidāsa**

**Journey :** Rāmeśvaram—Guṇakāpuram (Trikaṇṇāmatilakam).

**Route :** Setubandha Rāmeśvaram—along the bank of the  
ocean—Tāmraparṇī (river)—Maṇaṅlūr, the capital  
of the Pāṇḍya kings (Manalor)—Sahyaparvata—  
Kerala country—Syānandūra—(Trivandrum)  
Kulapurī—(capital of the Kūpaka kings)  
Kolambadeśa (Quilon)—Vallabhagrāma



(Tiruvalla)—Bimbali—Sindhudvipa (the cantonment of Bimbali kings (Katalaturuttu) Phullā (river)—Subrahmaṇya mandira—Paśupatikṣetra—Cūrṇī (Alwaye or Periyar)—Mahodayapurī (Tiruvancikkulam), the capital of Kerala kings—Guṇakāpurī (Trikkāṇāmatilakam).

### **Kokilasandeśa of Uddaṇḍa**

**Journey :** Kāñcī—Jayantamaṅgala.

**Route :** Kāñcī—Kampā river—Kṣīrasindhunadī (Palar)—Cola country—Bilvakṣetra—Kāverī—Hosaladeśa—Lakṣmīnārāyaṇapura—Sahya mountain—Kerala region—Vāṇmayī (river)—Puralī (Kottayam) Śambaradeśa—Koladeśa—Kukkuṭakroḍa (Calicut) Prakāśadeśa—(Vekkattunar)—Śvetāraṇya (Triprangor)—Nīlā (river)—the region of Netranārāyaṇīya Brāhmaṇas—the Raṇakhala region (Porkal)—Vṛṣapurī—Khalapurī (Tiruvancikkul)—Saṅgamagrāma (Iringalakkut)—Kurumbavana—Añjanakhalapurī (Tiruvancikkul)—Cūrṇī (river)—Jayantamaṅgala (Cannamangala).

### **Indudūta of Vinayavijayagaṇi**

**Journey :** Yodhapura—Sūrat.

**Route :** Yodhapura (Jodhpur)—the mount Suvarṇagiri—the temples of Mahāvīra and Pārśvanātha—Jālandhara (Jalor)—(the city of) Rohiṇī—the mount Arbuda (Mount Abu)—Acalaparvata—Jaina temple of king Kumārapāla—Sindhupuram on the banks of the river Sarasvatī—the river Sābhramatī (Sabarmati) Rājadrāṅga (Ahmedabad)—the city of Vāṇapadī (Baroda)—Narmadā—Bhṛgupura



(Broach)—the river Tāpī (Tāpti)—Sūryapura (Sūrat).

### **Meghadūtasamasyālekha of Meghavijaya**

**Journey :** Aurangabad—Dvīpapurī (Dīv Bandor, Diu, Gujarat).

**Route :** Navyaraṅgapurī (Aurangabad)—the mount Devagiri—the city of Devagiri—the mount Solor—the mount Tuṅgilā—the river Tāpī—Bhṛgupura (Broach)—Narmadā—the river Mahī—Siddhaśaila—Śatruṅjaya (a Jaina pilgrim centre)—Dvīpapurī (Diu).

### **Mayūrasandeśa of Udaya**

**Journey :** Trivandrum—Kottayam.

**Route :** Trivandrum—along the ocean—Viṣṇu temple at Varkala—Quilon—Īṅgudī country—the capital city of Kaṇṭiyūr—a Kālī temple and the Vallabha temple—the Manikaṇṭha temple—Vaṅgulā (river)—Kottayam.

### **Kokasandeśa of Viṣṇutrāta**

**Journey :** Vihārapurī to Kāmārāmā.

**Route :** Vihārapurī—Varaṇā—the lake of Sundara—the capital city of Sacandrā—the city of Śāntākārā—Ramyā (the river)—the region of Lokabhadra Śiva—Ayodhyā—Kāmārāmā.



## CLASSIFICATION OF DŪTAKĀVYAS ON THE BASIS OF RELIGIOUS SECTS

### Jaina dūtakāvyas

#### Vaiṣṇava dūtakāvyas

##### (i) Rāma

1. *Haṁsasandēśa*-Vedāntadeśika
2. *Bhramarādūtā*-Rudra Nyāyapañcānana
3. *Vāidūtā*-Kṛṣṇanātha Nyāyapañcānana Bhaṭṭācārya.
4. *Plavaṅgadūtā*-Vaneśwar Pathak
5. *Haṁumaddūtā*-Nityananda Shastri
6. *Haṁumaddūtā*-Harinarayan Dikshit

##### (ii) Kṛṣṇa

1. *Uddhavadūtā*-Rūpagosvāmin
2. *Uddhavadūtā*-Mādhavakavindra
3. *Haṁsadūtā*-Rūpagosvāmin
4. *Padāṅkadūtā*-Śrīkṛṣṇa Sārvabhauma.
5. *Pikadūtā*-Rudra Nyāyapañcānana
6. *Pāṇthadūtā*-Bholaṇātha
7. *Bhṛṅgadūtā*-Śatāvadhānakavi
8. *Manodūtā*-Viṣṇudāsa.
9. *Pādapadūtā*-Gopendranātha Gosvāmin
10. *Haṁsa Sandēśa*-Pūṁṇa Sarasvatī
11. *Śūnakadūtā*-K.M. Krishnamurti Sarma

### Śaiva dūtakāvyas

1. *Haṁsasandēśa*  
(Anonymous)

1. *Pārsvābhyaṁdya*-Jinasena
2. *Nemidūtā*-Vikramakavi
3. *Meghadūtā*-Merutuṅga.
4. *Śīladūtā*-Caritrasundaragaṇi
5. *Pavanadūtā*-Vādicandra
6. *Cetodūtā*-Anonymous
7. *Indradūtā*-Vinayavijayagaṇi
8. *Meghadūtasamasyālekha*-Meghavijaya



## CLASSIFICATION OF DŪTAKĀVYAS ON THE BASIS OF DŪTAS

Natural Phenomena		Natural Objects	Material Objects	Human Beings
<i>Megha</i> (cloud)	<i>Pavana</i> (wind)	<i>Candra</i> (moon)		
1. <i>Meghadūta</i> Kalidāsa	1. <i>Pavanadūta</i> Dhoyi	1. <i>Candradūta</i> Jambhikavi	1. <i>Padmadūta</i> Siddhānta Vidyāvāgīśa	1. <i>Mudgaradūta</i> Rāmavātāra Śarmā
2. <i>Jaina</i> <i>Meghadūta</i> Merutunga	2. <i>Vāladūta</i> Kṛṣṇanātha	2. <i>Candradūta</i> Vinayaprabhu	2. <i>Pādapaḍūta</i> Gopendra- nātha	2. <i>Uddhava- Sandeśa</i> Rūpagosvāmin
3. <i>Megha- dautyam</i> Trailokya Mohana Guhaniyogi	3. <i>Aniladūta</i> Rāma- Dayālu Tarkālaṅkāra	3. <i>Indudūta</i> Vinayavijaya- yagaṇi	3. <i>Patradūta</i> Rudradeva Tripāthi	3. <i>Gopīdūta</i> Lambodara Vaidya
4. <i>Meghābhya- daya</i> (Anonymous)	4. <i>Pavanadūta</i> Vādicandra	4. <i>Candradūta</i> Śrīkṛṣṇa Tarkālaṅkāra	4. <i>Patradūta</i> Mohanalal Sharma Pandey	4. <i>Pāṇihadūta</i> Bholaṅkātha
5. <i>Meghadūta- samasyālekhā</i> Meghavijaya				5. <i>Nemidūta</i> Vikrama
6. <i>Megha-pratisandeśa</i> Mandikal Rāmasāstrī		<i>Mayūkha</i> (ray)		6. <i>Mitrādūta</i> Dinesh Prasad Pandey
7. <i>Yakṣa-milana</i> Paramesvara Jha.		1. <i>Mayūkhadūta</i> Ramashish Pandey		







1. *Śmakadūta*

K.M. Krishnamurti Sarma

2. *Plavaṅgadūta*

Vanesh war Pathak

1. *Hanumaddūta*

Nityananda Shastri

2. *Hanumaddūta*

Harinarayan Dikshit

## REFERENCES

1. Vallabhadeva (10<sup>th</sup> century) has 11 verses; Mallinātha (14<sup>th</sup> century) has 121 verses; Dakṣiṇāvartanātha (12<sup>th</sup> century) 110 verses; Pūrṇasarasvatī 110 verses; Tibetan version of Meghadūta 117 verses; Panabokke (Ceylonese version) 118 verses; India Office Manuscript of *Meghadūta* 110 verses; V.S. Agrawala edition, 115 verses; C.S.R. Śastri 115 verses. (He has also given a separate list of 5 *śloka*s which he considers to be interpolated.) Vidvan G. J. Somayāji, Madras 124 verses; K. B. Pathak 120 verses; Sthiradeva 112 verses; Vasanta Ramachandra Nerurkar, Bombay 118 verses (He has given 9 verses separately which he considers to be spurious.), J. B. Chaudhury, Calcutta, 114 verses.
2. MS. No. 5003, 11 pages, 26 verses, V. V. R. I., Hoshiarpur.
3. verse 101
4. verse 102
5. verse 14
6. *Sandeśe'smin katham api guru śrīpadāmbhojayugmadhyāna-dhvastaprabalatamasā vāsudevena baddhe.*
7. For instance *Mayūrasandeśa*, *Kokilasandeśa* etc.
8. *Kokasandeśa*, *Uninilisandeśa* etc..
9. Verses 1 and 2. 10 Verses 5 and 49.11. Verse 17.
12. Verse 6.
13. Verse 91. 14. Verse 89. 15. Verse 25.
16. Published in *Samvat* 2012
17. Some editions contain 101 verses only.
18. X-41, 57
19. It is only an imaginary name.
20. Verse 102, 103;
21. Verse 1 and 2;
22. *Yadā yadā hi dharmasya..... Gītā*;
23. Verse



24. Verse 20.1
25. Verse 21.1
26. Verse 22.1
27. Verse 23.1
28. Verse 24-30.
29. Verse 3, 31.1
30. Verse 35.
31. Verse 38.
32. Verse 40.
33. Verse 42.



# Index

## A

- Abhijñānaśākuntala 12, 14, 15,  
83, 84, 87, 108, 109  
Agni 58, 59, 60  
Alakā 12, 19, 107, 108  
Alakāmilanā 10, 11  
Alakāvilāpam 12  
Amritsar 20  
Āndhra 21  
Āndhra country 20  
Anyokti 85  
Apabhraṁśa 84  
Āpekṣikī-Dhruvā 84  
Āratī 85  
Aravally hills 20  
Arundhatī 13, 56, 67  
Avantipurī 106  
avyāṅgya 103

## B

- Banaras Hindu University 83  
Bangalore 20  
Bharata 84  
Bharata's 14, 83

- Bhoja 54, 113  
Bhojaprabandha 113  
Bhosala 55  
Bihar 105  
Brahmā 55, 73  
Brahmāṇī 74  
Bṛhaspati 73, 74

## C

- Cāmuṇḍā 20  
Candragupta II 109  
chāyākāya 96  
Chittor 20, 27  
citra 103

## D

- Darbhaśayana 20  
Deepak Ghosh 50, 91  
Delhi 19  
Dhanuṣkoṭī 20, 21  
Dhenuśaila 20  
Dhruvā 84, 85  
Durvāsas's 89  
Duṣyanta 89  
Duṣyanta's 89



## G

- Gaṅgā 56, 107  
Garalapura 20  
Garhwal 108  
Gautama 68  
Gautamī 109  
Ghoṣādri 20  
Godāvarī 20  
Goethe 95  
gotroccāra 74  
Grāmamūrcchanā 15, 83  
Guptakāśī 108

## H

- Haramukuṭa 107  
Himālaya 13, 19, 55, 66, 67,  
73, 74, 104, 105, 107, 108

## I

- Indra 55, 73, 89  
Indrāṇī 74  
Indumatī 107

## J

- Jaipur 20  
Jayā 72

## K

- Kailāsa 13, 36, 74, 107, 108  
Kālaṭī 20  
Kālidāsa 8, 108  
Kālidāsa Samāroha 102  
Kālidāsa studies 8

- Kālidāsarahasyam 14  
Kālidāsasaṅgītam 14  
Kālidāsīyam 15  
Kālimatḥa 108  
Kālīśilā 108  
Kalyāṇanagara 20  
Kāma 13  
Kanyādāna 74  
Kashmir 19, 21, 107, 108  
kautukagr̥ha 74  
Kāverī 20  
Kaviṣṭha 108  
Kavikulaguru 105  
Kedārabhūmi 108  
Kerala 20  
King Agnimitra 104  
King Śaradānanda 108  
King Sarfoji 54  
King Sarfoji II 53  
King Vikramāditya 105  
King Vikramārka 103, 112  
Kṛṣṇā 20  
Kṛtamālā 20  
Kṛttikās 56  
Kubera 12, 21, 31  
Kumāra-sambhava 80  
Kumārādāsa 112  
Kumārasambhava 14, 15, 55,  
58, 59, 60, 63, 68, 69, 72, 74,  
80, 104  
Kumārasambhavadharmapū 12,  
13, 14, 53, 59



**L**

- L.O. Joshi 83  
Lagnapatrikā 73  
Lakṣmī 73, 74

**M**

- Madhāvācārya 20  
madhūka 54  
mādhvika 54  
Madhya Pradesh 105  
Madurai 20  
Magadha 105, 107  
Mahābalagiri 20  
Mahākālā 85  
Mahākālā Āratī 85  
Maināka 13, 55  
Mālava 109  
Mālavikāgnimitra 15, 83, 85, 107  
Maloji 55  
Mammaṭa 103  
Mānasa lake 36  
Mandikal Ramasastry/Mandikal 19, 20  
Maṇigrāma 108  
Maṅgalagīta 73  
Mārica's 89  
Mātali's 89  
Meghacchayā 14  
Meghadūta 15  
Meghapratisandeśa 11  
Meghaviḷāpaḥ 14  
Menā 13, 55, 73

Meru 57

Merutuṅga/Merutuṅgasūri 106, 108, 112

Mīnākṣī 20

Mudrārākṣasacchāyā 53

Mysore 20, 27

**N**

- Nagpur 21  
Naiṣkramikī 84  
Nalacampū 53  
Nandana 68  
Nandidurga 20  
Nārada 55, 73  
New Experiments in Kālidāsa 9

**P**

- Pampā 20  
Pāṇḍya country 20  
Pārvatī 13, 55, 58, 59, 60, 66, 72, 74, 112  
Pengode 20  
Prakrit 84  
Pratibhā 87  
Prem Lata Sharma 83, 84  
Priyaṅgumañjarī 112  
Pūrṇā 20  
Punjab 21  
Purūravas 85

**R**

- Raghuvaṁśa 15, 83, 103, 107  
Rajasthan 21



Rāmadurga 12, 20, 21  
 Rāmadurga hills 20  
 Rāmagiri 19, 20, 21, 104  
 Rāmāyaṇacampū 54  
 Rāmeśvaram 20  
 Ramtek 21  
 Ranchi 102  
 Rati 55, 58, 66  
 Rewa Prasad Dwivedi 83  
 Ṛtusarṅhāra 15  
 Ṛṣyamūka 20

**S**

S.B. Warnekar 94  
 śabdacitra 103  
 Śakāri 105, 109  
 sāṅsatacumbana 73  
 Śakti 87  
 Śakuntalā 89, 95  
 Śakuntalopākhyānam 12, 14  
 Saṁskṛta Ratnākara 87  
 Śāṇmātura 56  
 Sanskrit Sahitya Parishat  
 Patrika 50, 91  
 Śaṅkarācārya 20  
 Saptarṣis 67, 73  
 Śāradā 74  
 Sarasvatī 56, 57, 73  
 Sarasvathi Mahal Palace  
 Library 54  
 Sarvadamana 89  
 Śatadru 20  
 Śataka 87

Śātakarṇi 109  
 Śataslokī 87  
 Senāpati 56, 58  
 Sharat Chandra Vasistha 87  
 Siṁhala 112  
 Sindhu 19  
 Śiva-purāṇa 72  
 Smṛtisaṅgraha 53  
 Smṛtisārasamuccaya 53  
 Sri Sankaragurukulam 54  
 Srirangam 54  
 sudhā 54  
 Sukhamoy Mukherji 96  
 Sumeru 56  
 Suvraṇagiri 108  
 Svastivācana 73  
 Śrīpatipadagiri 20  
 Śrīraṅgapattanam 20

**T**

T.K. Balasubramanya Aiyar 54  
 Tanjore 53, 54, 55  
 Tāpati 20  
 Tāraka 13, 55, 56, 59, 68  
 Tavāsmi Dāsaḥ 12  
 Tuṅgabhadra 20  
 Tulajendra 55

**U**

Uccayittha 105  
 Udaipur 20  
 Ujjain 102  
 Ujjayinī 20, 104, 105, 107  
 Uttarākhaṇḍa 108



## V

vācyacitra 103  
 Vallālasena 113  
 Vaneshwar Pathak 72, 102  
 Venipatti 105  
 Vicāraśreni 108  
 Vidarbha 21, 107  
 Vidarbha country 20  
 Vidiśā 107  
 Vijayā 72  
 Vijayanagara 20  
 Vikrama 109  
 Vikramāditya 109

Vikramārka 105, 108, 109, 112  
 Vikramorvaśiya 15, 83, 84  
 Vilāpapañcikā 50, 91  
 Vindhya 20  
 Viṣṇu 73  
 Viyoginī metre 52  
 vṛtta 103  
 vṛttacitra 103  
 vyaṅgya 103

## Y

Yadugiri 20  
 Yakṣasamāgamakāvya 10

















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Born on 29<sup>th</sup> September 1930, Prof. Satya Vrat Shastri had his early education under his father, Prof. Charu Deva Shastri. He was consistently top rank holder up to Post-Graduation and won University Medals. After doing his Ph.D. at the Banaras Hindu University he joined the University of Delhi where during the forty years of his teaching career he held important positions of the Head of the Department of Sanskrit and Dean of the Faculty of Arts. He was also the Vice-Chancellor of Shri Jagannath

Sanskrit University, Puri, Orissa. He is the first recipient of the Jnanpith Award in Sanskrit, 2009. He got the Padma Bhushan Award in 2010.

He has the distinction of having been Visiting Professor in five Universities on three Continents. Among his many foreign students the most prominent is Her Royal Highness Maha Chakri Sirindhorn, the Princess of Thailand. He has attended and chaired a number of national and international conferences and seminars and delivered more than a hundred lectures in Universities and institutions of higher learning in Europe, North America, Southeast Asia and the Far East.

Both a creative writer and a literary critic, Prof. Satya Vrat Shastri has to his credit three Sanskrit Mahākāvya of about a thousand stanzas each, a Prabandhakāvya, a Patrakāvya (in two volumes), three Khanda-kāvya, the first ever diary in Sanskrit *Line Line Yāhi Muditvapinnam* and the first ever autobiography in Sanskrit (in two volumes) *Bhavitavyanam Dharam Bhuvanam Sarvatra*. The well-acclaimed critical work *The Rāmāyana - A Linguistic Study* which is the first ever linguistic appraisal of not only the Vālmiki-Rāmāyana but of any extant Sanskrit work, *Kālidāsa Studies* in two volumes, five studies on Thailand, *Sanskrit and Indian Culture in Thailand*, *Thaidesa ke Brāhmanā* (with English and Thai translation), *Sanskrit Inscriptions of Thailand*, *Old Brāhmanical Shrines of Thailand and Typical Non-Rāmāyana Episodes in Rāmāyana - Their Indian Connections*, *Discovery of Sanskrit Treasures* (in seven volumes), *Sanskrit Studies - New Perspectives*, *Sanskrit Writings of European Scholars*, more than a century and a half of research articles and Forewords to a hundred and forty books are his contributions as a critic. He has enormous experience in translation work. He has translated A.A. Macdonell's *A Vedic Grammar for Students* in Hindi, *Śrīrāmācaritābdhiraṇam* of Nityananda Shastri in English, the thousand Subhāsitās, wise sayings, the *Subhāsitāsāhasrī* in Hindi and English, the *Cāṇakyanīti* in Hindi and English and the select poems in different languages of poet laureates of Europe in Sanskrit. He is the subject matter of twenty theses for the degrees of M. Phil, Ph.D. and D.Litt. in Indian Universities.

He is the recipient of one hundred and seven Honours and Awards, national and international, including Padma Shri, Padma Bhushan, President of India Certificate of Honour, Thai Royal Decoration, "The Most Admirable Order of Direk Gunabhorn", the Honour "Autorita Accademica Italiana Straniere", the Civil and Academic Authority for Foreigners from the Govt. of Italy, the Medallion of Honour from the Catholic University, Leuven, Belgium, the Golden Prize from CESMEO, the International Institute of Advanced Asian Studies, Torino, Italy and five Honorary Doctorates from Indian and foreign Universities. In the Citation for the Honorary Doctorate at the Silpakorn University, Bangkok, he was described as "a living legend in the field of Sanskrit."



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